

Saturday 24 October 2015

# Amateur Photographer

## 3 New Canons

We've tried  
them. Read  
what we think



Passionate about photography since 1884

# Rethink the rules

## Find out how to

- Forget the rule of thirds
- Crop creatively
- Shoot in harsh light
- Take unique images

**PLUS** How one photographer  
makes waves look extraordinary



**TESTED**

## Leica Q VS Fuji X100T

Worth the £2,000  
difference?

**CLASSICS REVISITED** Learn how we recreated an iconic shot by **Lord Lichfield**



'JETTY'



Jetty was photographed by Mark Bauer using the Lee Filter's Little Stopper and 0.6 ND Hard Grad filter.



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0.9

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0.9

£52.00

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Have you ever looked back at your early photographs and compared them to images you take now to see how far you've come? When we start out we have a natural tendency to copy other people, and perhaps invest in a lot of expensive kit we may not actually need, or even be ready to fully use. We learn 'the rules' and seek out the best subjects. It is a great way to learn, but at some point we need to stop copying others and learn how, and when, to break the rules and

develop our own style. As poet and hip-hop artist Scroobius Pip says: 'If your only goal's to be as good as Scroobius Pip/Then as soon as you achieve that your standards have slipped/ If your goal is always to improve on yourself/ Then the quest is never over no matter how big your wealth.'

On pages 10-15, Jason Theaker gives us an entertaining rundown of 'the rules' and an equally useful guide on how to break them and make your own unique images.

**Richard Sibley, deputy editor**

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## ONLINE PICTURE OF THE WEEK

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© MIKE SHELLIM



### Moon and Shard by Mike Shellim

Pentax K-5 II, 55-300mm, 2secs  
at f/8, ISO 200

'The Shard is a fabulous London skyscraper, which I've photographed many times, and I thought its sharp features would contrast well with the recent "blood" moon during the total lunar eclipse,' says Mike. 'I decided to try photographing it as it passed over top of the structure. The first task was to obtain details and timings of the various phases. This was accomplished via the NASA website, which told me I would need to be shooting at around 3.15am. To find a good location I used The Photographer's Ephemeris. I find this an essential app for planning shoots involving the sun and moon. It was a rare and enjoyable experience, and I'm quite pleased with the final result.'

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### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.



## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Pixi table-top tripods

Manfrotto has extended its range of table-top mini tripods. The Pixi series now includes the Pixi Evo (priced £44.95), which features two different leg angles and is built to be capable of supporting devices weighing up to 2.5kg. The table-top line now also includes two new models designed for action cameras and smartphones – the Pixi Xtreme and Pixi Smart, both costing £29.95. Visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk).



### Jessops safari breaks



Jessops is to host a series of safari breaks in partnership with Your Safari, with the first due to take place in Namibia in March 2016. The 10-12 day course will cost £5,995. The courses must be booked through the Jessops website at [www.jessops.com](http://www.jessops.com) (under courses) or by calling 01628 563 165.

### Space pics on Flickr

Thousands of images from historic NASA space missions have been uploaded to the photo-sharing website Flickr. The Project Apollo Archive gallery contains Apollo mission images in raw, high-resolution and unprocessed format. To view the images, visit [www.flickr.com/photos/projectapolloarchive/albums](http://www.flickr.com/photos/projectapolloarchive/albums).



An image captured by a Hasselblad camera during NASA's Apollo 7 mission

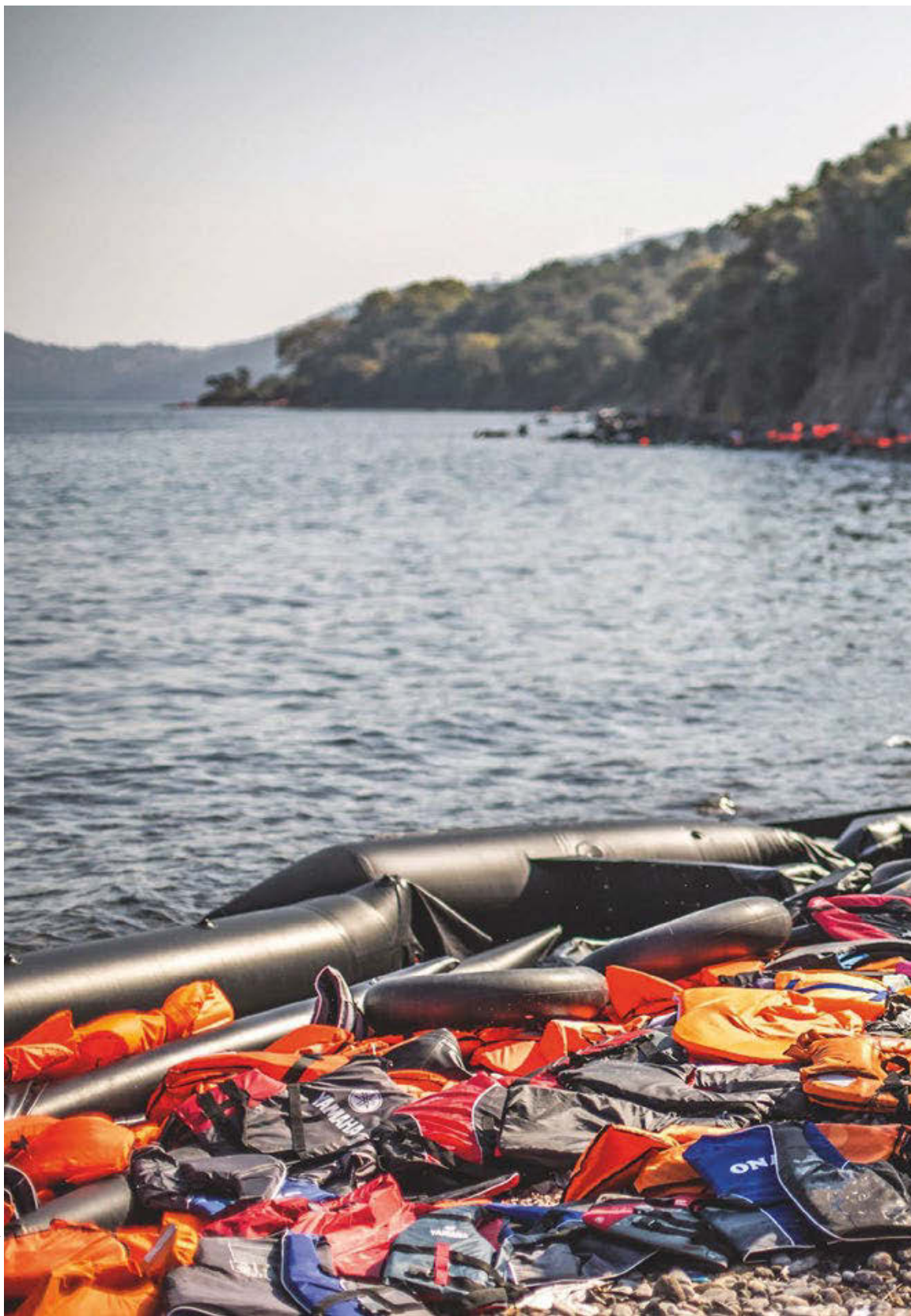
### Wex snaps up Fixation



Online retailer Wex Photographic has bought Fixation, a provider of photo equipment, repair and rental services for professional photographers. Fixation is based in Kennington, south London. Wex, founded in 1997, plans to expand Fixation's repair and rental capacity across the UK, from its current London base.

### DxO One boost

DxO Connect v1.1 is new free software for Macs and PCs designed to provide a 'more flexible workflow' when processing photos captured using the DxO One camera. DxO says its Connect software is particularly useful when processing raw images captured in low light requiring an ISO of 6,400 and above. Visit [www.dxo.com](http://www.dxo.com).



## WEEKEND PROJECT

### Panning landscapes

We've probably all been in the position where we're travelling along, whether in a car or on a train, gazing out of the window, only to come across a brilliant scene that would make a stunning image.

More often than not, though, it's impractical to stop, and if you're on a train it's impossible. But rather than miss out on what could potentially be a great shot because you can't get out and shoot it in the way you would normally like to, why not have a go at shooting as you're moving?

You'll be surprised how effective the results can be, with the blurred foreground adding a highly distinctive look to your photographs. To get a successful shot this weekend as you're travelling, see our tips (right).

**1** If you're shooting through glass (which is more than likely if you're on a train), swap to manual focus and lock your focus on the background. This will prevent your camera from hunting and inadvertently focusing on the glass.

**2** You'll also need to keep your reflection from appearing in the image when shooting through glass. Try putting your hand up to the lens or lifting your jacket over you and your camera to combat this.



# BIG picture

More refugees in search of a new life arrive on the Greek islands

◀ The refugee crisis is perhaps the defining story of 2015. No one can fail to be moved by the often devastating scenes that have dominated the headlines of our newspapers. Here we see a picture of a woman carrying her child as she arrives with other refugees on the shores of the Greek island of Lesbos. Scores of people arrived on the coast after crossing the Aegean Sea from Turkey on an inflatable boat on 4 October near the village of Skala Sikaminias. Despite the deteriorating weather as autumn approaches, migrants and refugees are risking their lives in an attempt to reach the European Union. Officials have warned that a rise in migrant deaths is expected as weather conditions gradually worsen.

## Words & numbers

Photography to me is catching a moment which is passing, and which is true

Jacques Henri Lartigue  
French photographer  
1894-1986

**1.8**  
billion  
Number of photos uploaded each day worldwide

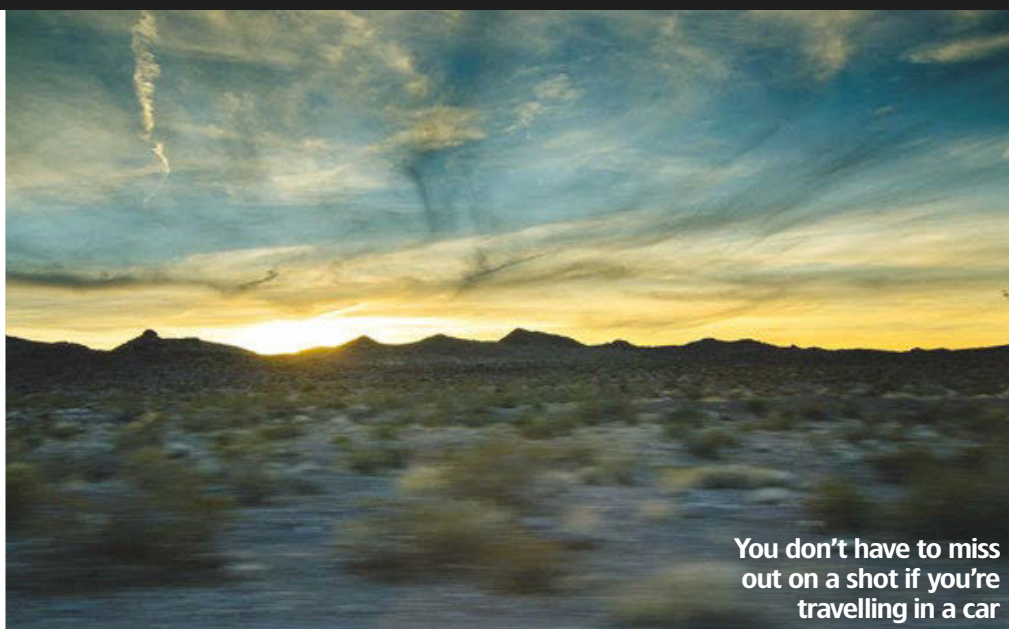
SOURCE: FUTURESOURCE CONSULTING



**3** Don't be afraid to use a slow shutter speed. Hold the camera as still as possible and, with it focused on the distance, fire the shutter. The movement from the train or car will blur the foreground for you.

**4** For the best results, you'll understandably want to shoot with your dedicated photo kit. However, you may not always have it with you at the right time, so don't discount using a smartphone instead.

© PHIL HALL



You don't have to miss out on a shot if you're travelling in a car



# Canon PowerShot G5 X and G9 X

**Andy Westlake** assesses two new Canon compact cameras with 1in sensors

## At a glance

### PowerShot G5 X

- 20.2-million-pixel, 1in sensor
- 24-100mm (equivalent) f/1.8-2.8 lens
- 2.36-million-dot OLED EVF
- 3in fully articulated touchscreen
- Price £629.99

### PowerShot G9 X

- 20.2-million-pixel, 1in sensor
- 28-80mm (equivalent) f/2-4.9 lens
- 3in fixed touchscreen
- Slimline design (30.8mm thick)
- Price £399.99



### Built-in flash

The G9 X's flash pops up from the top-plate, while the G5 X's is built into the viewfinder housing.

### Lens dial

Both cameras feature customisable dials around the lens for easy control of exposure settings.

**IT'S** A little over a year since we saw Canon's first compact camera with a 1in sensor, the PowerShot G7 X, which was clearly set as a direct competitor to Sony's successful Cyber-shot DSC-RX100-series cameras.

Now Canon has bolstered its line-up with two more models that sit above and below the G7 X in the range. The G5 X is like a G7 X on steroids, with the same lens and sensor but with a built-in electronic viewfinder, fully articulated touchscreen and loads of external controls. Meanwhile, the G9 X is effectively a G7 X-lite, with a slimline design, simplified controls and much less ambitious lens.

### PowerShot G5 X: DSLR-like design

With its centrally mounted viewfinder and plethora of control dials, the G5 X looks like a DSLR that's been shrunk in the wash. Employing a 2.36-million-dot OLED panel, it's the first high-end Canon compact camera to feature an EVF since the highly regarded PowerShot Pro1 of 2004.

Clearly targeted at serious enthusiasts, the G5 X also features more external controls than many DSLRs. It has no fewer than four control dials: one around the lens, one each on the front-plate and back, plus a dedicated exposure dial on the top (I was pleased to see that, unlike the dial on the G7 X, this rotates

the 'right' way). The electronic dials are all user-customisable, as are several of the buttons. The idea seems to be to launch a competitor to the Sony Cyber-shot DSC-RX100 III with a larger viewfinder and more photographer-friendly controls. However, in the process, Canon has compromised portability, and at 112.4x76.4x44.2mm and 377g, the G5 X requires quite a large pocket.

In-hand, I was pleased to find that the G5 X feels unusually secure for a small camera, aided by its small front grip and a thumb 'hook' on the back. It feels solid and well made, and the control layout works really well, particularly the lens-control dial, which is easier to use than the rather stiff one on the G7 X. I'm a bit surprised that Canon hasn't used this design with a camera that has a longer lens; with a 24-200mm, it could have been a perfect travel camera. Indeed, it would have been the ideal layout for the PowerShot G3 X with its 24-600mm (equivalent) zoom.

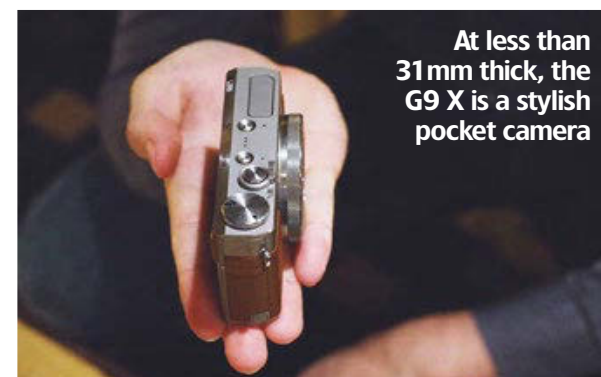
### PowerShot G9 X: slim and stylish

The G9 X, in contrast, can be seen as a simplified, slimmer and more stylish version of the G7 X. It has a less useful lens, with a narrower 28-80mm (equivalent) range and modest f/2-4.9 lens, which will demand higher

ISO sensitivities in low light, especially at telephoto. It retains lots of manual control and a round-lens dial, but the back of the camera is highly simplified and much of its operation relies on the fixed touchscreen, meaning it won't be one to use outdoors in winter.

The advantage, though, is that it's slim: at just 98x57.9x30.8mm and 209g, it will slip neatly into a jacket pocket. It's stylishly designed, too, and looks especially handsome in its two-tone brown and silver finish, although regulation all black is available for more conservative tastes. It looks like a really nice pocket camera for casual photographers looking to step up from smartphones, or DSLR and CSC users looking for a pocket camera for social occasions.

Both cameras will go on sale in November.



At less than 31mm thick, the G9 X is a stylish pocket camera



## At a glance

### Canon EOS M10

- 18-million-pixel, APS-C CMOS sensor
- DIGIC 6 image processor
- 49-point Hybrid CMOS AF II system
- 3in, 1.04-million-dot tilt touchscreen
- Built-in Wi-Fi and NFC
- Price £399.99 with lens



The EOS M10 will sit below the EOS M3 in Canon's mirrorless line-up

# Canon EOS M10

**Michael Topham** gets hands-on with the latest compact system camera from Canon

AS WELL as introducing two new models into its GX series, Canon has unveiled its latest member to join the EOS M line-up in the form of the EOS M10. Sitting just below the more advanced EOS M3, the EOS M10 is designed to be the direct successor to the EOS M – a camera that will be remembered for being Canon's first endeavour into the 'mirrorless world'.

Out to target beginners in search of their first compact system camera, the EOS M10 carries on where the EOS M left off by featuring an 18-million-pixel sensor, which is now teamed up alongside Canon's latest DIGIC 6 image processor. As well as sharing the same pixel count as its predecessor and many of the manufacturer's beginner EOS models, it continues to offer an ISO range of 100-12,800 that's expandable to an ISO equivalent of 25,600. When we reviewed the original EOS M we were left rather underwhelmed by its slow and unresponsive autofocus system – something Canon has looked to address on the EOS M10 by introducing a 49-point Hybrid CMOS AF II system. Although not the same as the Hybrid CMOS AF III system used in the EOS M3, it is claimed to be 2.4x faster than the unit in the original EOS M.

The other main area of advancement is found at the rear, where a tilting 3in, 1.04-million-dot tilting touchscreen replaces the fixed touchscreen of old. Tilting the screen by 180° automatically initiates a self-portrait mode to undertake high-quality selfies. The EOS M10 can also shoot continuously at up to 4.6fps, full HD video (1920x1080) is recorded at 30, 25 and 24fps, and



AP's Michael Topham takes a first look at the EOS M10 prior to its release

the ergonomically designed front dial provides access to advanced settings, such as aperture and shutter speed.

### Kit lens

In conjunction with the launch of the EOS M10, Canon has also developed a new kit lens that's small and light. The new EF-M 15-45mm f/3.5-6.3 IS STM offers a focal length that's equivalent to 24-72mm in 35mm terms, and its collapsible design helps to keep it as compact as possible when not in use. Weighing just 130g, this travel-friendly lens includes a 3.5-stop optical image stabiliser and employs Canon's tried-and-tested STM technology to ensure a smooth and near-silent focusing performance. It will come finished in two colours – silver and graphite, with the silver lens being sold with the white version of the EOS M10 and the graphite lens with the black.

Available in November, the EOS M10 will cost £399.99

with the new 15-45mm kit lens. For those upgrading or who simply want to buy the camera body only, this will cost £309.99.

The new 15-45mm kit lens features a collapsible design to keep it compact



## Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



MANCHESTER

### Horrible Histories: Blitzed Brits

Seventy-five years ago, the Blitz brought the Second World War to the doorsteps of everyone in Britain. This exhibition at Manchester's Imperial War Museum features more than 200 objects, photographs, artworks, film clips and sound recordings that reveal the personal stories of the people who lived through the Blitz.

Until 10 April 2016, [www.iwm.org.uk](http://www.iwm.org.uk)



BEDFORDSHIRE

### Chris Porsz

If you're travelling by plane, why not try start your trip from London Luton Airport? The work of street photographer Chris Porsz is currently adorning the walls of its walkways, and is well worth a look.

Ongoing, [www.chrisporsz.com](http://www.chrisporsz.com)



CHESHIRE

### Deer rut

Photograph the deer rut in the grounds of Tatton Park in Knutsford, Cheshire. With the help of the park rangers, you'll be able to get close to the stags from a trailer.

28 October, [events.tattonpark.org.uk](http://events.tattonpark.org.uk)

### Christina Broom

There's still time to learn the remarkable story of one of the UK's first female press photographers in Soldiers and Suffragettes: The Photography of Christina Broom at The Museum of London Docklands. As a bonus, entry is free.

Until 1 November, [www.museumoflondon.org.uk](http://www.museumoflondon.org.uk)



LONDON



### Paris Photo

There's still plenty of time to book your tickets to Paris Photo, one of the world's leading photography fairs. The fair features an incredible array of both established and emerging talent.

12-15 November, [www.parisphoto.com/paris](http://www.parisphoto.com/paris)





# Viewpoint Lars Rehm

Sensor resolution is an important feature of mobile phone photography, especially when you take cropping into account

It seems as if the megapixel race has finally caught up with the smartphone sector. The new Sony Xperia Z5 comes with a whopping 23MP sensor and most other manufacturers' flagship models offer between 16 and 21 megapixels. Many mobile photographers are sceptical about that many pixels being crammed onto tiny 1/2.3in, or even smaller, sensors. However, there is one very good reason why pixel-dense sensors make a lot of sense on smartphone cameras – cropping.

My approach to cropping has changed a great deal since I started capturing most of my images on smartphone cameras. It has become the most essential tool in the box and most of the time, rather than attempting to get the composition right at the time of capture, I frame the image with a (potentially quite drastic) final crop in mind.

There are two main reasons for this. First, smartphone cameras usually come with wideangle lenses and a fixed focal length. This means that changing the composition of an image by zooming in or out is impossible. Ideally, I use the 'sneaker zoom'

## 'Changing an image's composition by zooming in or out is impossible'

but it's not always possible or convenient to get as close to a subject as you'd like. Therefore, sometimes cropping from a wideangle shot is the only option. It's essentially the same thing as using a digital zoom, but cropping manually from a wideangle shot offers more flexibility and better control over the final result.

Second is the square format that has been popularised by apps such as Instagram. Although the popular Facebook-owned mobile image-sharing platform has recently abandoned the compulsory square and now allows its users to post wider images, many Instagramers are used to the square format and keep using it as a creative tool.

While cropping offers lots of flexibility in terms of composition, it has one obvious disadvantage – cropping a 4:3, or even 16:9, image to a square format means you lose a lot of pixels and image information. So it's important to think ahead and make sure all essential elements of the scene you are capturing will still be in the frame after cropping. It also means that sensor resolution and pixel-level image quality on smartphone cameras are very important. An 8MP image might contain enough detail for most purposes, but once you start cropping, a 16 or 21MP sensor capturing decent pixel-level image detail offers a real advantage over lower-resolution cameras. Depending on your cropping habits, this is an important point to bear in mind when upgrading your smartphone camera.

**Lars Rehm** is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit [www.larsrehm.com](http://www.larsrehm.com) or follow him on Twitter @larsrehm



BOTH PICTURES: LARS REHM

Nowadays, Lars shoots most of his images with a crop in mind



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## New Books

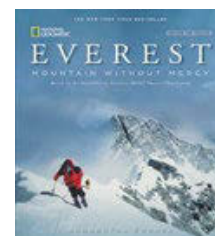
The latest and best books from the world of photography. By Oliver Atwell



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### Everest: Mountain Without Mercy

by Broughton Coburn, National Geographic, £19.99, paperback, 224 pages, ISBN 978-1-42621-585-8

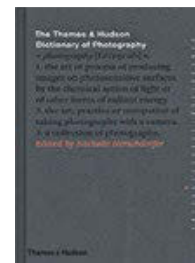


EVER since the Enlightenment, and man's awareness of his oneness with nature, there has been a drive to conquer Earth's most inhospitable landscapes. Never is this more apparent than in the psyche of the adventurer, a figure who has been

romanticised throughout history. In May 1996, eight people died attempting to reach Mount Everest's summit. It raised serious questions about the safety of such expeditions and looked into the heart of what drives people to risk their lives. The tragedies of that season were captured in two documentaries, and the story is now in cinemas as *Everest*, a film starring Jake Gyllenhaal and Keira Knightley. This best-selling book has been re-released to coincide with the film, and recounts how a photography team became part of the mission to bring as many people back alive as possible. The images are extraordinary, as is the story itself. It's gripping and well worth your time. ★★★★★

### The Thames & Hudson Dictionary of Photography

edited by Nathalie Herschdorfer, Thames & Hudson, £65, hardback, 440 pages, ISBN 978-0-50054-447-1



THERE'S something to be said for a good old-fashioned dictionary. While the internet has given us the convenience of a quick click, the authority of a painstakingly well-researched tome is certainly hard to beat. It's with this in mind that Nathalie Herschdorfer has overseen the

publication of this epic dictionary of photography, a volume that's a pleasure to read. The entries range from significant photographers to technical jargon, and each one, while being brief and to the point, is still authoritative. It's unlikely there will be a better publication like this for some time and it's a perfect companion piece to Mark Durden's *Photography Today: A History of Contemporary Photography*. ★★★★★



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D5500 18-140mm VR Kit **£767.00** or **£11.25 P/M**



## PORTRAIT

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## Speedlight SB-700

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## FLASH

SPEEDLIGHT

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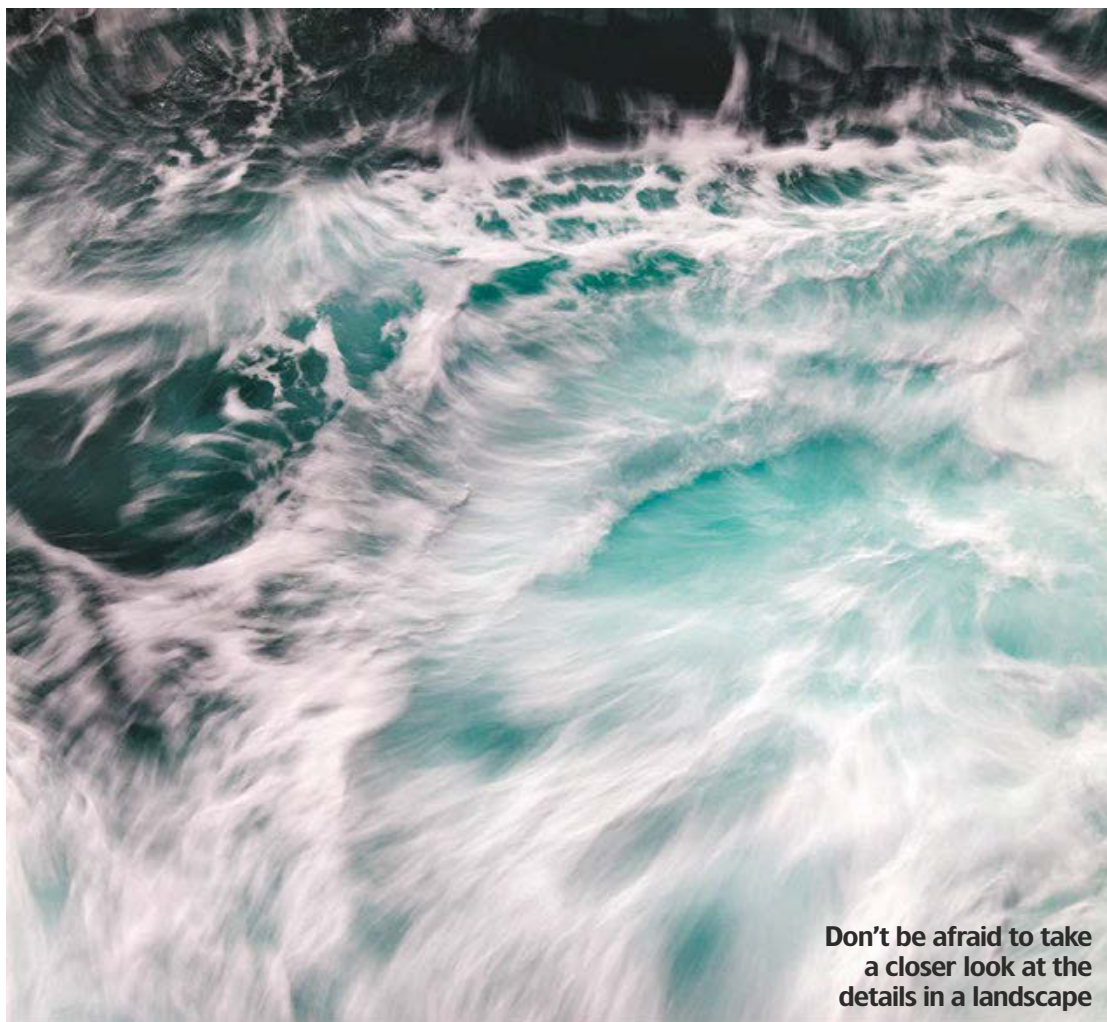
# Avoiding the clichés

**Jason Theaker** shares his tips on how breaking the rules can result in stronger images

**I**t's easy to speak of 'breaking the rules', but what are the rules and who makes them? To answer that, it may be useful to look briefly at why they're there in the first place.

When an initial inquisitiveness towards photography moves beyond the casual and becomes a serious interest, many of us want to learn as much as possible and seek out information that can help us achieve the work that initially inspired us. We take advice from others who are more

experienced and use it to improve. There's nothing wrong with that; in fact it helps us speed up the learning process and achieve our objectives. Later, many of us develop tried-and-tested ways of working that fit our desired outcomes and some of them may be considered 'rules' for good technical reasons. These include using good-quality lenses, high ISO sensitivities, a solid tripod, and ensuring sharpness and good depth of field. These are all helpful for maintaining a high standard



Don't be afraid to take a closer look at the details in a landscape



## Jason Theaker

Jason is a Yorkshire-based landscape photographer, lecturer and photography workshop leader. He has over 25 years' experience working in the creative industries and combines his love of nature with his passion for creativity. To see more of his images and find out about his workshops, visit [www.jasontheaker.com](http://www.jasontheaker.com)



### KIT LIST

#### ◀ Smartphone

Use your phone camera as a sketching tool to generate ideas. Don't worry about the technicalities; just let your inspiration run free. You might be surprised by how creative you get.

#### ▼ ND filters

Having a range of ND filters enables you to choose different shutter speeds in all conditions, giving you maximum flexibility to experiment with movement. Don't just keep to the popular 10 stop though.



#### ◀ Notepad

Good images are made 6in behind the viewfinder and you must always be ready to pounce on them. I find an ideas book invaluable for recording and stimulating my thinking.



#### ▲ Powerful LED torch

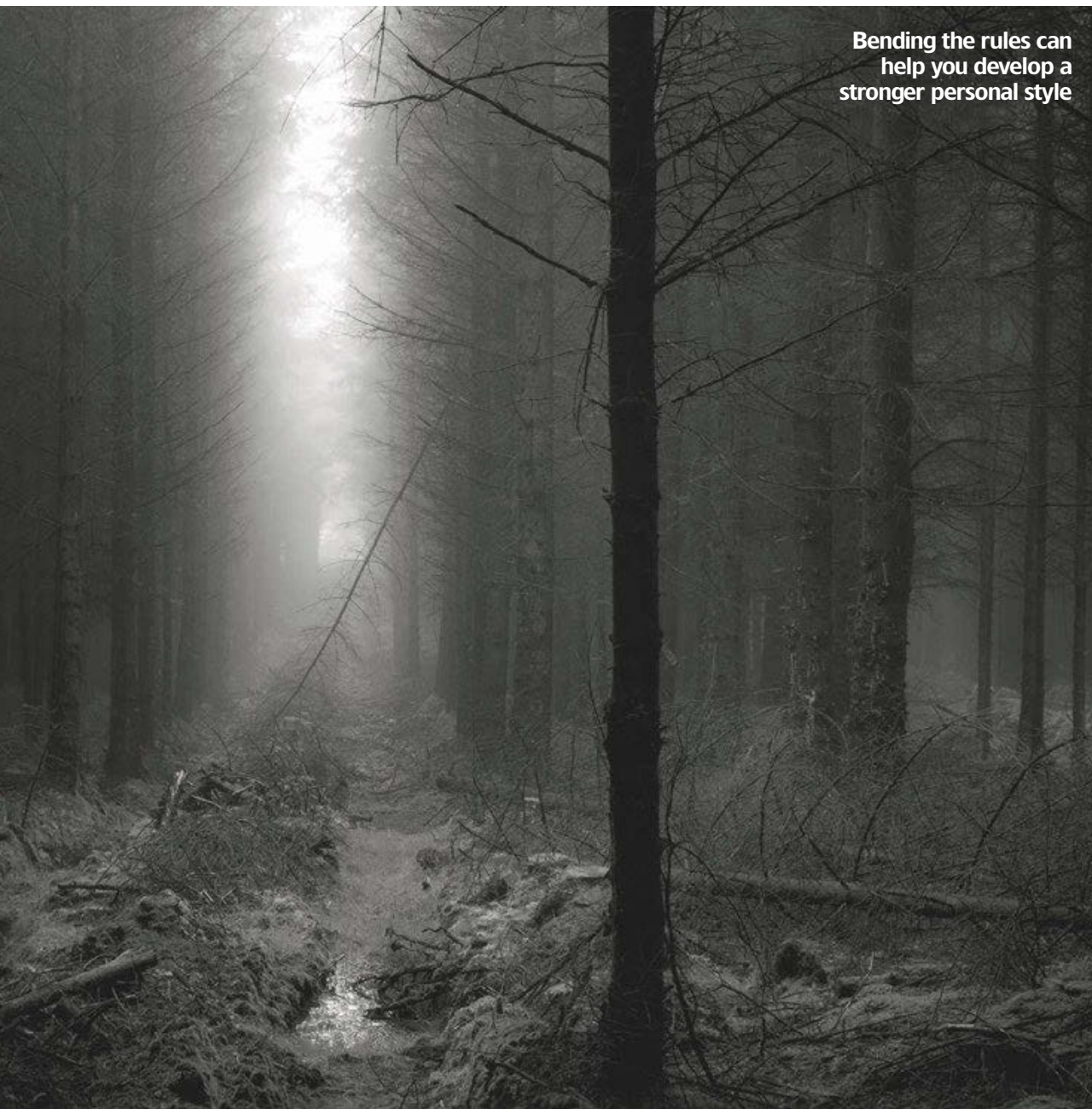
A small powerful torch enables you to experiment with light painting in your shot. It offers more flexibility than a flash and provides a decent amount of coverage.

#### Mini tripod ▶

Good ideas don't always come when you're prepared, so having a GorillaPod enables you to be ready to experiment everywhere. I often take mine on family days out and into cities.



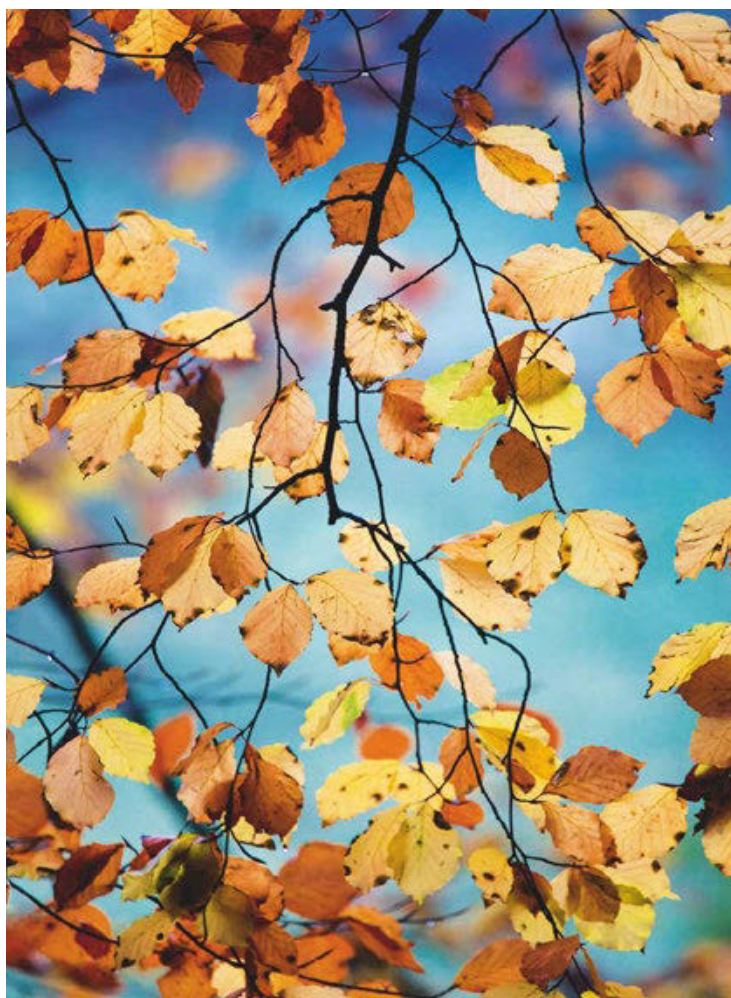




Bending the rules can help you develop a stronger personal style



If you want to convey a particular mood in your shot, embrace post-processing to achieve your vision



Rather than trying to please everyone with your photography, simply shoot to please yourself

➤ and, when moving into the territory of commercial photography, it's essential to do so.

But there are several potential problems with this technical-biased philosophy. Many of the rules can be subjective and too narrow, they can often be taken too literally and become formulaic, but most importantly, if you do things the same way as others your work may end up a little clichéd. It's a difficult thing to pinpoint, but we all have different experiences and what may be inspirational to one person could be boring and overdone to another.

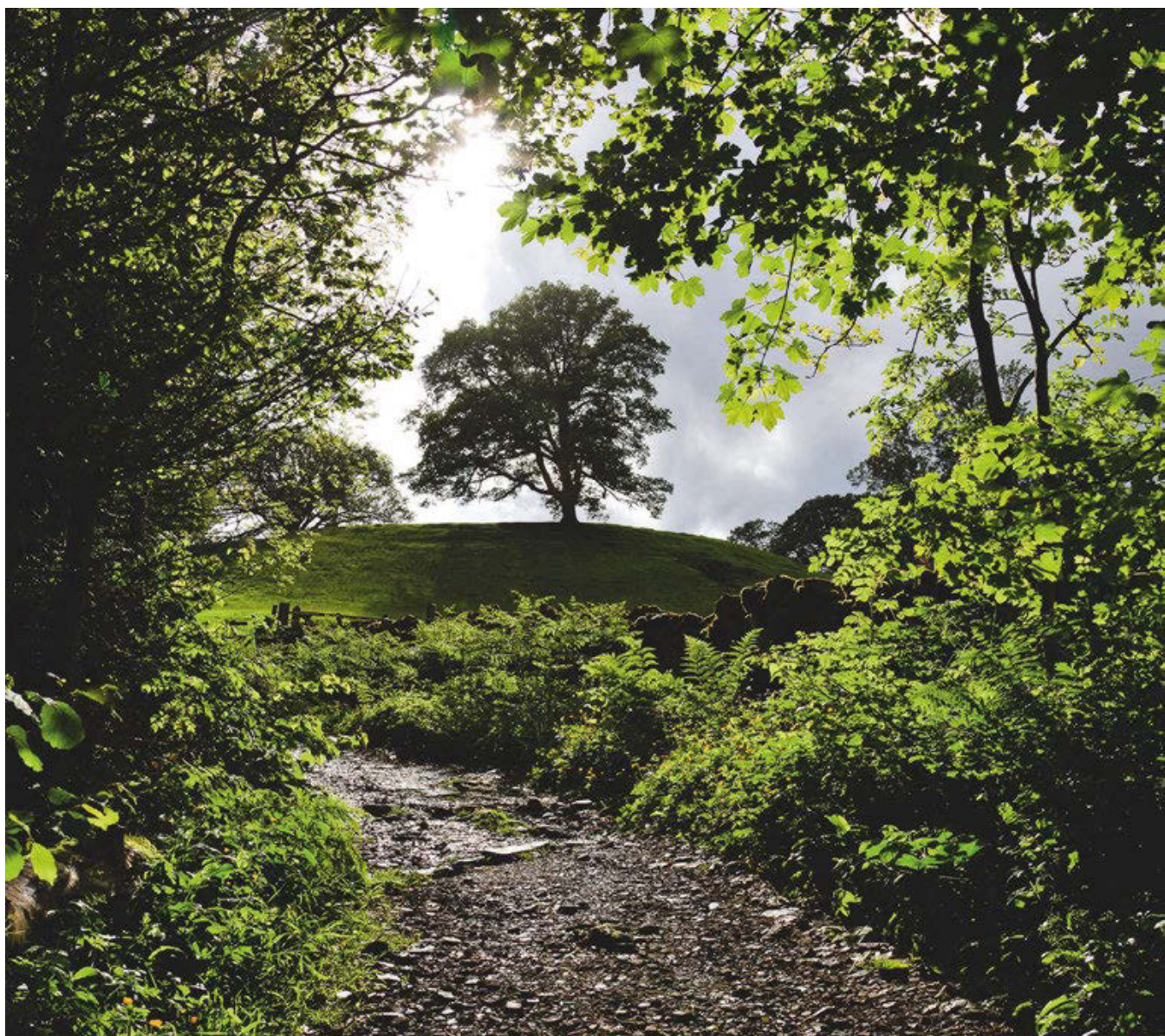
### There are no rules

In truth, there are no rules (and, according to some philosophers, it's arguable that there's no 'truth' either) but it may be helpful to put a few of the popular photographic canons into context before I start giving you my rules for breaking them. Oh, the irony! So let's start with a tongue-in-cheek exploration of a few of my favourite rules, in no particular order. (Disclaimer: the following paragraphs may cause distress, so if you are of a sensitive nature, please turn the page).

Above all you *must* 'get it right in-camera', because computers and Photoshop are tools used by cheats and that pointy-horned, forked-tail guy. It doesn't matter that advances bring new and exciting developments, because anything old is always better, especially if it makes your life harder, because we all know you need to work at it to be good. In order to achieve said camera excellence, for landscapes you'll need to 'use graduated filters, a tripod and mirror lock-up', all initiated by a cable release to ensure that the image remains 'pin sharp' from corner to corner and free from vignetting, chromatic aberrations and noise, so when somebody gets out their magnifying glass your print is bullet proof.

You must never shoot at midday. It doesn't matter if it's Iceland in summer where midday lasts for decades – the light is always too harsh and blows your highlights. Oh, and never shoot locations that you haven't visited 20 times with the very latest camera body and exotic lenses. The tilt-and-shift is optional, but shooting it on 'thirds', using leading lines, the 'golden mean' and avoiding ➤

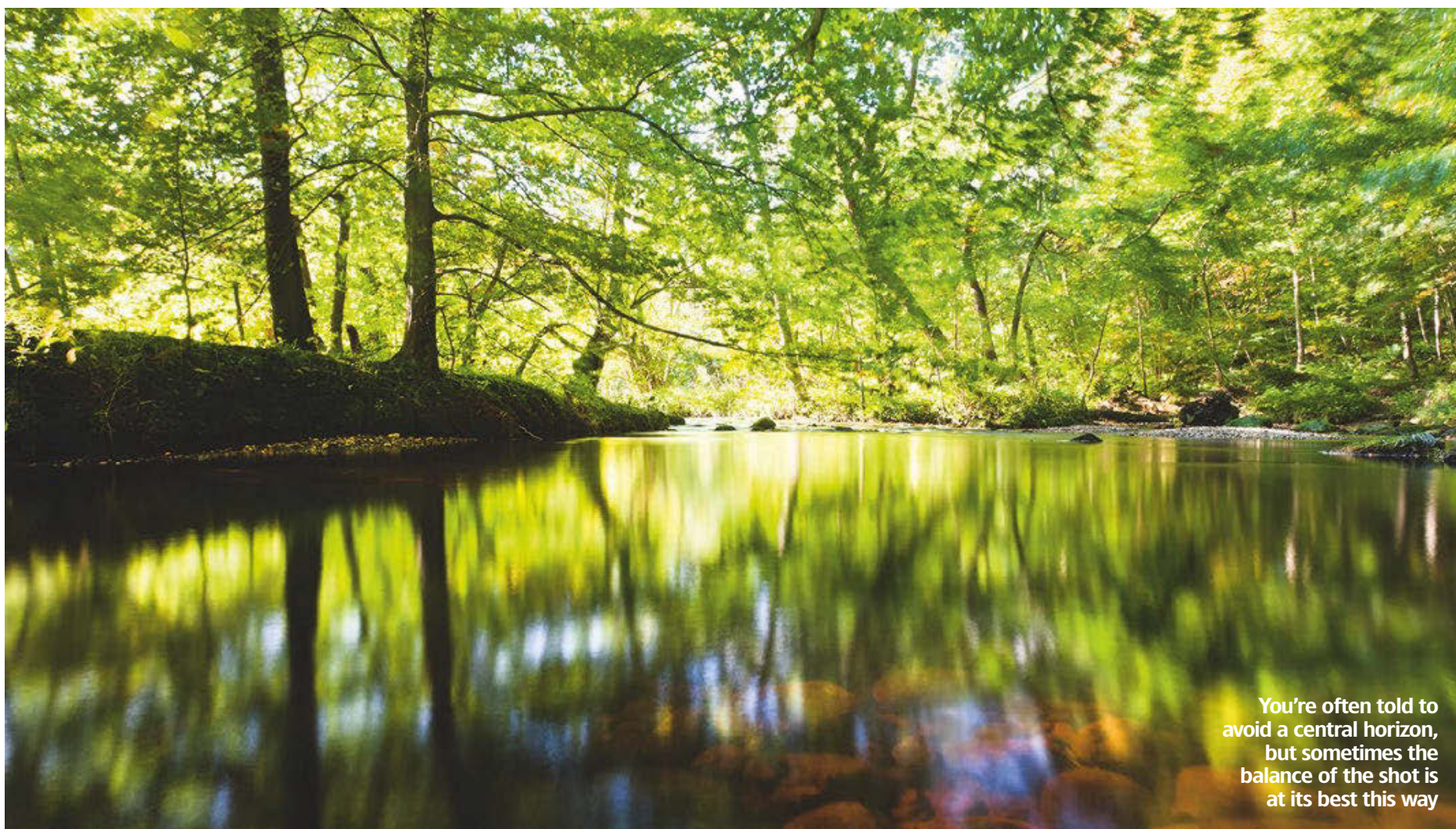




## Why it works

IN THIS shot (left), I purposely placed the distant tree in the centre. I wanted the viewer's eye to be pushed towards it by framing it around the foreground foliage. The path (that's often been mistaken for a stream, which isn't surprising in the Lake District) has been used as a leading line, drawing you towards the distant tree. The blown highlights to the top left of the tree are there because I'm shooting into the sun. I waited for the cloud to partly obscure the sun, which enabled me to achieve a silhouetted tree, adding to its prominent positioning at the top of the nicely curved hill. The sun also gave good contrast to the translucent leaves, helping the composition lead your eye into the shot against the dark mid-ground and heavy clouds. I feel the image offers themes of resilience and, in a subtle way, encourages you to break with convention.





You're often told to avoid a central horizon, but sometimes the balance of the shot is at its best this way

Experimentation can be fun and help generate great ideas



➤ central compositions isn't. When back home, minimal post-processing is acceptable, but you must keep the white balance realistic, even if shooting black & white or infrared. Above all, make sure you don't use the camera's default aspect ratio – 1x1, 5x4 and 16x9 cropping is much better for true representation!

### What makes photography engaging?

If you haven't already directed profanities at my words, or visited my blog to 'put me right', my light-hearted anecdote may have highlighted one or two familiar things

you hold in high regard. In my defence, I'm not saying all these rules are bad – I've already mentioned achieving good commercial standards – but in my view, what is so often overlooked in the unquestioning pursuit of them, is what makes photography engaging. All too often 'good' is synonymous with 'technically perfect', and this smokescreen stops many from experimenting with ways to engage an audience. Ideas, creativity and social meaning are the catalysts to emotive engagement. My preference is for a powerful image, with technical imperfections, rather than a strong

## IDEAS TO TRY

AS I'VE mentioned, there's great irony in the act of offering advice on how to ignore it. This may seem a little strange, but that's the point. You should take what others are saying and critically evaluate and manipulate it just enough to make it interesting – but not alienating to the intended audience, even if it is a narrow one. Try mixing up your ideas, use them in different unexpected conditions (force yourself to place the horizon on the centre) and challenge yourself to see the world from different perspectives, (force yourself away from popular locations). It may feel frustrating and some of your images will fail, but experimentation can be fun and can generate great ideas. So long as you keep an open mind, evaluate and build on those failures, you're creating unique ideas for the future.



### In-camera movement (ICM)

ICM has become popular recently, but it's often synonymous with an anti-post-processing philosophy. My view is if the outcome is good, the journey is of secondary importance. However, ICM does disregard popular rules, namely sharpness and compositional trends.

### Central composition

I entered this shot (below) in an agricultural show. It came second and I was 'advised' it didn't win because it was too central! I don't believe content should be ignored in favour of the rules, so disregard the naysayers and rework your composition as you see fit.





Despite strong midday light, it was still possible to capture this striking image



technical image with no soul.

This is a personal choice based on my experience. I've always rooted for the underdog and empathised with the maverick. My art college days taught me to challenge the norm, to twist, distort and actively seek out originality. (See, there's the irony again). To be true to one's self.

'But,' I can hear you asking, 'all this surely only matters if what you're doing is for somebody, if your work has a target audience of more than one?' By aiming to stay at the edge of current trends and mixing in something different without making your images too alienating, I believe

you can start to develop a personal style that distinguishes your work. This is a great goal – whether only for yourself, or for others to see the results.

So my entire philosophy is centred on eroding those creative blockages and getting people to move beyond a fixation with the rules. This will open up new and exciting ways to experiment. Please try not to focus only on whether an image is pin sharp or if the highlights are blown. If you produce something that evokes an emotional reaction, then, in my book, you've achieved something special.

AP

## Behind the scenes

WHO SAYS you can't make a good image at midday (see above)? I was on the Yorkshire Dales in my favourite type of inclement conditions. The wind was fierce, the clouds imposing and shafts of strong midday light were moving quickly across the scene. I set the composition to reflect an anthropomorphic 'parent-protecting-child' theme, and waited for some foreground light to pinpoint the trees. I chose to simplify the clouds with an ND 0.8 filter and used a 20sec exposure to put movement into the branches.

The lack of colour in the bright midday light lent itself to a monotone conversion. It also added a nice level of harsh contrast that supported the concept, but countered the popular view that big tonal ranges are always good.



### Centre horizon

Composition is all about balance and we're often told not to put the horizon in the centre. This is to help with dynamic compositions, and often counters the empty space created by sky. But sometimes there's a natural balance to be had with this method. I say if it looks good, use it.



### Over-processed

You often hear people in photography canonising realism, in reference to excessive post-processing. Here I've embraced fantasy and mixed together elements from a few images. My intention was to focus attention on the power, energy and movement in the wave.

### Unorthodox angles

I was hanging on to these tree roots, perched haphazardly over a steep drop, to take this image. My sole intention was to present a unique view of the tree. A concerned passer-by mistook my strange technique for distress and enquired whether I needed help!





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## LETTER OF THE WEEK

### What's to Leica?

Does the 'medium format' description given to the Leica S (Typ 007) just mean that it's expensive in the same way that 120 rollfilm cameras were more expensive than 35mm format? Who is Leica trying to fool? A digital camera is digital, with a sensor capable of recording stills or video, albeit limited to super 35mm for video.

**Michael Cheesman, Essex**

While we all know that Leica cameras command a premium price, there is at least some justification for the higher value

because of the sensor. Most sensors have a certain number of faulty pixels that get mapped out, so you never see them. However, premium cameras use sensors that have a very low number of faulty pixels, and these sensors obviously command a higher price.

The larger sensor gives a very different look to the images, due to the different lens focal lengths and depth of field compared to using a full-frame sensor. Whether it warrants the extra expense is up to the purchaser to decide – **Richard Sibley, deputy editor**



## Win!

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## SAMSUNG

### Excellent Evening

In AP 10 October I was pleased to read that Adobe's new Photoshop Elements 14 is introducing one-click removal of blur caused by camera shake, especially since I recently joined Adobe Cloud for access to Photoshop CC and Lightroom CC.

However, when I asked, via the Adobe chatroom, when it would be available in the Cloud, I was informed that the software for Elements 14 is different to the Cloud version so isn't available.

Happily, I then turned to Martin Evening's latest *Evening Class*, where he explained how to use Sharpen>Camera Shake in Photoshop CC. This was mentioned in the chatroom, but I didn't realise that I had the file in Photoshop.

So thanks, to both the chatroom and Martin, but no marks for me!

**Paul Lock, Staffordshire**

### Water works

There seems to be a trend for using 'theatrical fog' to indicate movement of water,



How much movement is too much when it comes to flowing water?

especially in the images of rivers and waterfalls used in your *Head for the falls* article by Jeremy Walker (AP 19 September). However, when at the location, this is not what one experiences.

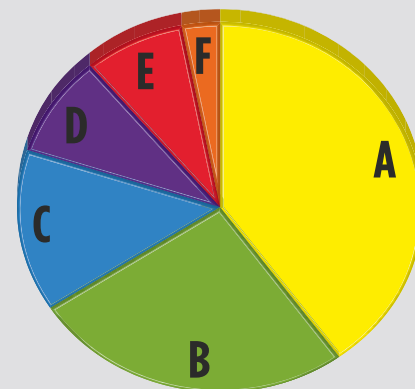
Jeremy Walker has used far too slow a shutter speed. When using a movie camera you see motion, you see water and you see foam separately – as in reality. With Photoshop you can manipulate an exposure, but in most cases this can be done in-camera. However, you need patience and skill at composition.

**B A Stannard, Surrey**

I understand your point, but it's a matter of personal choice. Some people like the look, others don't. It would be boring if we all did the same thing – **Richard Sibley, deputy editor**

### Film memories

I was reading through some back copies of AP and a comment in the article regarding *TV Times* (AP 1 August) caught my eye. Ron Ebdon joined *TV Times* staff in 1962 and is quoted as saying that, 'The fastest black & white film we had then was 200 ASA.' While this



In AP 26 September we asked

Do you ever ask another photographer what settings they have used?

You answered...

A No, I can usually work it out for myself	40%
B Yes, if the image is particularly striking I'll ask so I can learn	26%
C Yes, regularly. I think it helps my development as a photographer	14%
D No, I may have done in the past, but don't feel the need any more	9%
E No, I feel too awkward/embarrassed to ask	8%
F No, I let the camera do all the work	3%

What you said

'As the old saying goes, there's no harm in asking and if it helps to produce a better shot, why not?'

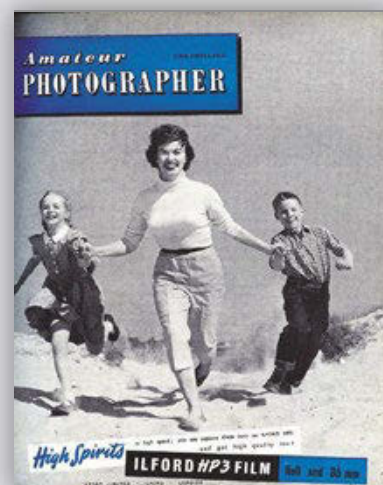
'No, because I'm not taking the same picture, nor am I using the same kit'

'The only occasion I can think of was when I was with a group of photographers in Iceland, sitting at the top of a cold hill we had climbed, and waiting (in vain) for the northern lights to appear'

This week we ask

On average, how much time a week do you dedicate to photography, including everything from taking photos and editing, to reading magazines or online articles?

## Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the forum.



The camera in the 3 October issue is the Ensign Ful-Vue Super. The first person drawn at random who guessed this make and model is Lydia Chetvertak from Leeds.

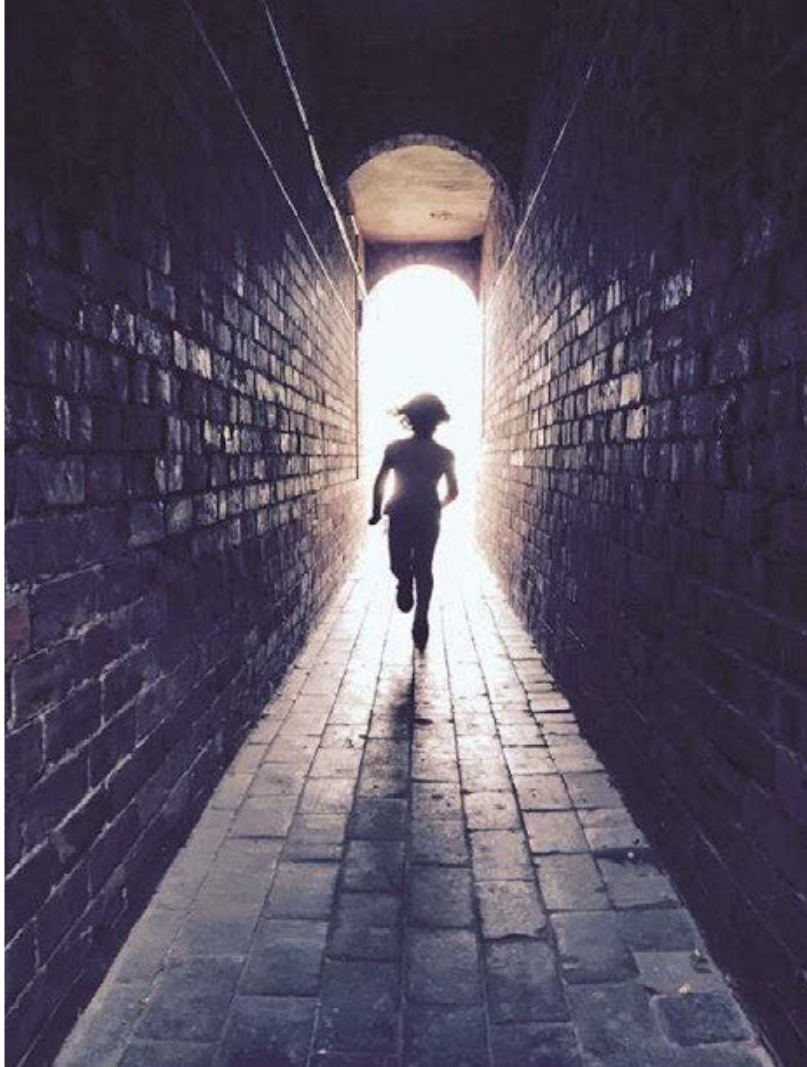


➤ may have been the case regarding the film used by *TV Times* photographers, it was not the actual situation.

The first film I put through my new camera (a very simple twin-lens reflex) in January 1955 was Ilford HP3, which was sold as equivalent to 400 ASA. I say 'equivalent to', because in those days Ilford described its film speeds in degrees Scheiner, while Agfa used degrees DIN (the anglicised German industry number) and Kodak used ASA (American Standards Association). Both degrees Scheiner and degrees DIN were logarithmic in nature, which meant that, for instance, a film of 32° was twice as fast as a film of 29°. ASA, however, was much simpler, as a film of 200 ASA was twice as fast as a film of 100 ASA. Not surprisingly, the current ISO standard follows the concept of the ASA system. By the late 1950s, Kodak had introduced Royal X Pan, which was rated at 1,600 ASA. It was very grainy and I really enjoyed using it.

**Chris Thurman, Essex**

**Thanks for clearing that up, Chris, and I'm pleased the article brought back a few memories. We'd love to hear from any other readers who remember shooting**



This atmospheric image was shot with an Apple iPad Mini

**film in the 1950s – Richard Sibley, deputy editor**

### Quality vs worth

Is image quality everything? In a world where we seem fixated by pixel counts, resolution and ISO performance, sometimes a good photo can be just that – regardless of the perceived 'quality'.

My wife, Nicole, took the above photo with her iPad Mini Retina. It shows our daughter running down the alley

alongside our house. Other than using a built-in photo filter from the iOS Camera App, this has had no editing. **Leon Bingham, via email**

**No, resolution and specs aren't everything. It's the final image that counts, and as we've said before, if it is a well-captured, cherished memory, then all the pixels in the world won't make it any better – Richard Sibley, deputy editor**

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**Steve Gosling explains why the CSC is now his choice for landscape images**

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**AP contributor Matt Golowczynski on why he chose the D5100 as a travelling companion**

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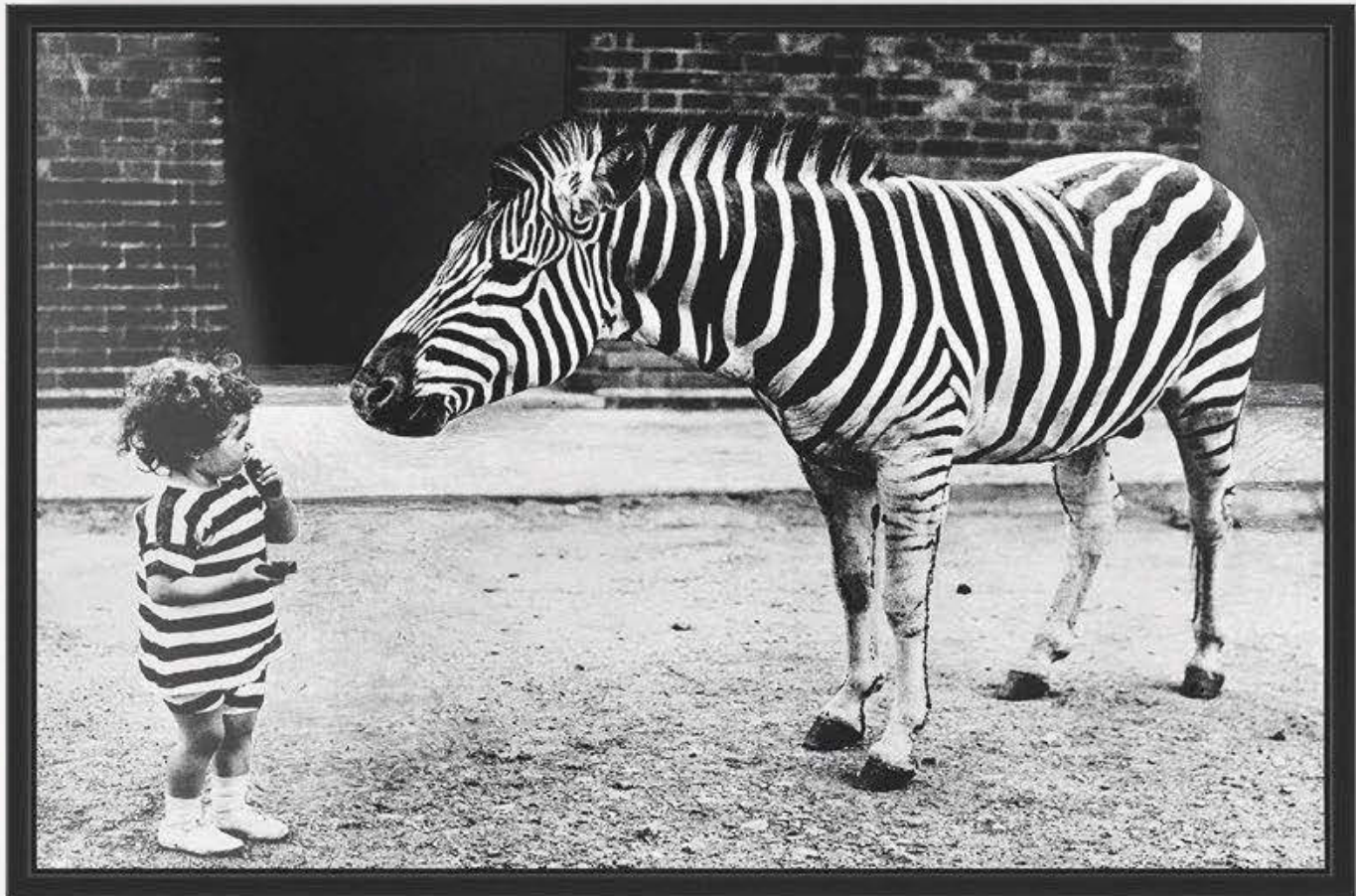
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# Smile and wave

Australian coal miner-cum-photographer **Ray Collins** takes magnificent shots of waves. He talks to **Tom Smallwood** about his transition from seam to shore

**T**hey say every cloud has a silver lining, and for surfing-turned-ocean photographer Ray Collins it really did. Back in 2007, Ray seriously injured his knee in a coal-mining accident, which meant he couldn't work for a while. So he filled the recuperation time by figuring out how to use a digital SLR. 'I got my first camera in 2007, and while I always felt I was a creative person I never had an outlet,' Ray explains. 'I decided I might as well do something constructive, so I read the camera manual several times.' Despite having plenty of time on his hands, Ray had to surmount a steep learning curve. 'I went in cold, with no preconceptions. I tried to work out what happened when I changed the ISO, aperture and shutter speed, just to keep myself occupied. I never had any dreams or desires to be a photographer, I'd just photograph my friends.'









# Glass act

RAY'S determination to keep his editing tweaks to a minimum informs his choice of lenses. 'I prefer to use prime lenses from 14mm through to 300mm as they have superior optical quality. I've used zooms, but find they aren't as crisp in the areas I need them to be. So I have to zoom with my flippers! The downside of primes is that changing lenses in the ocean is a pain, as I have to keep fiddling with the waterproof housings on my Nikon D810 or D4S. Sometimes, if you end up making the wrong lens choice, you just have to try something different. I still use AquaTech housings and there are ports for my full range of lenses, so I can swim with any lens in that range, or my assistant can bring different lenses out. There are also ports for my Nikon SB-910 Speedlight.'

## A swell job

➤ Fortune also smiled on Ray when his physiotherapist suggested that swimming would help his knee to heal. 'That was great, as I'd always swum and surfed, but the injury meant that I couldn't share the surf with my friends, just record it. I decided to link it with photography, and got a waterproof housing from AquaTech.'

After only three weeks of shooting in JPEG – 'I still didn't know how to take anything in raw,' he says – a surfing magazine rang Ray out of the blue. 'They'd seen one of my images on Myspace and wanted to use it,' he explains. 'I was so excited. Originally, they planned to run it as a spread, but as it was only a JPEG it ended up as a quarter-page image. Within six months I had my first cover, and it gave me a real taste of what it felt like to shoot for magazines. I became really driven to shoot for publications, as the web was still in its infancy back then.'

Ray started by taking conventional shots featuring surfers, but reckons that right from the start of his photographic career

he was more drawn to the ocean. 'I used to be into shooting people, but now it's about shooting nature, with no human influence,' he says. 'Portraits of waves are more timeless than a shot of a guy you have no connection with doing some manoeuvre. Ironically, as I moved away from focusing on people, surf magazines seemed to want my images more. I still sell images to surfing magazines of just the ocean, without any surfers, but now other types of sports magazines are interested, along with photography and art titles. So I still shoot people, but they're not the main focus, and I'm selling images to publications all over the world.'

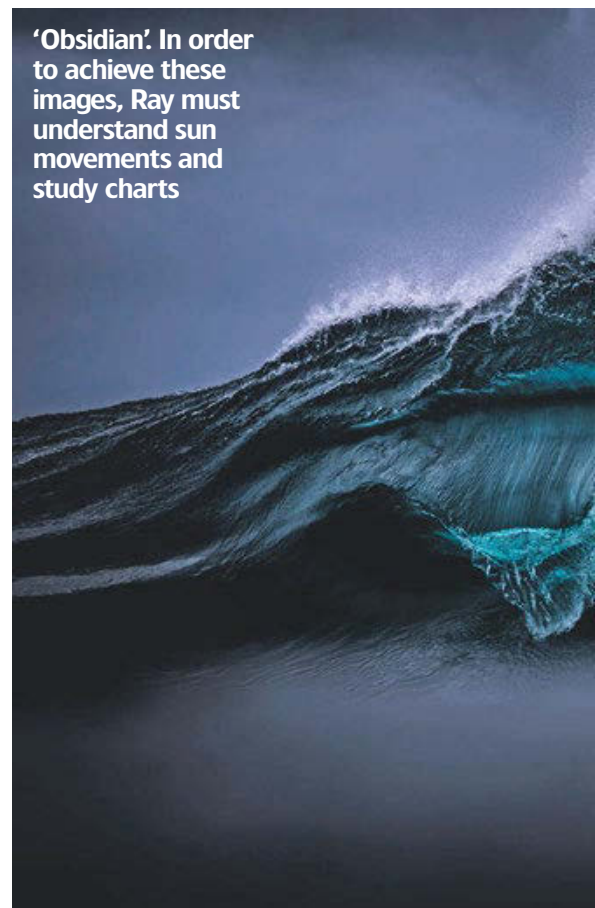
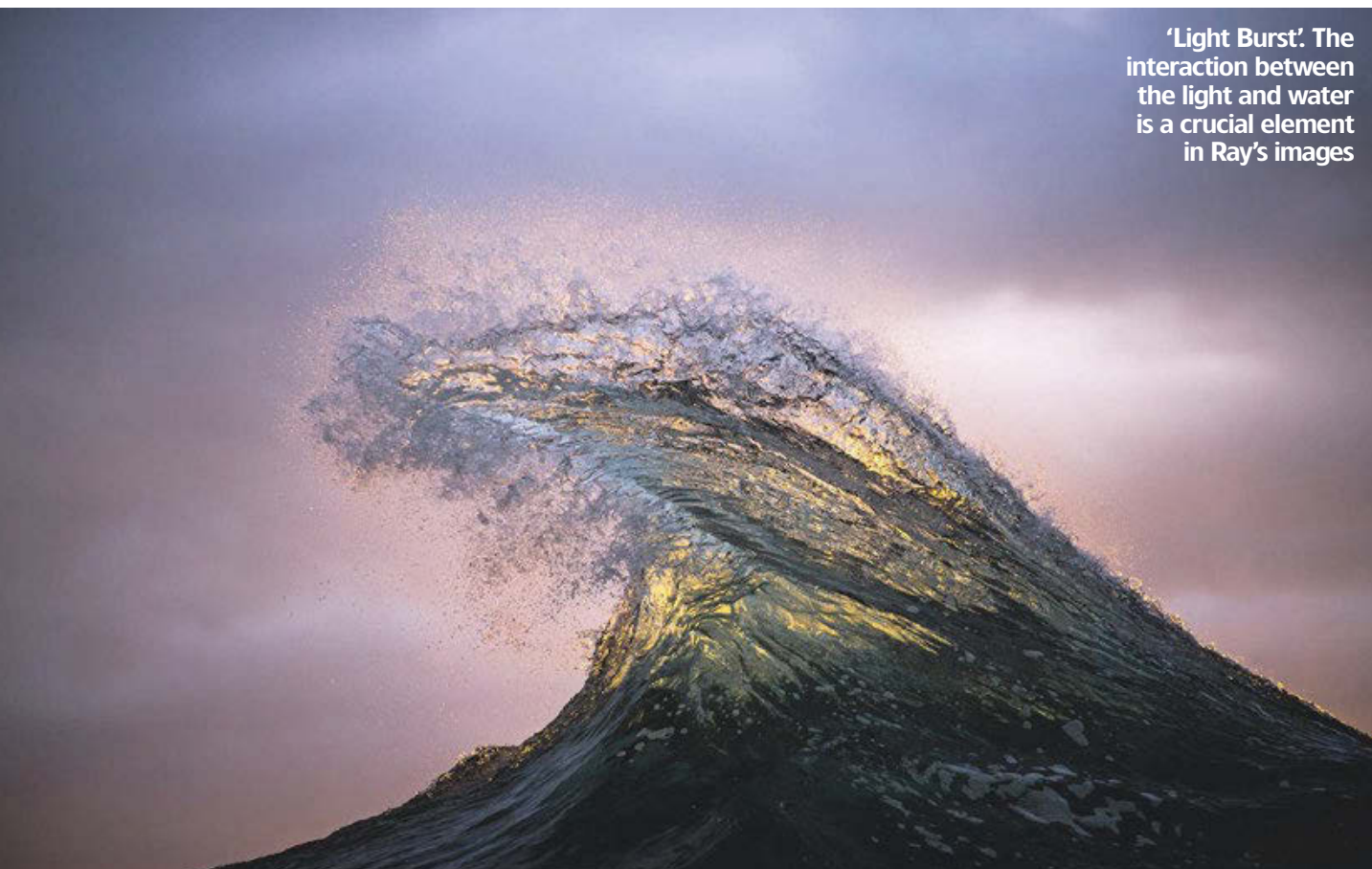
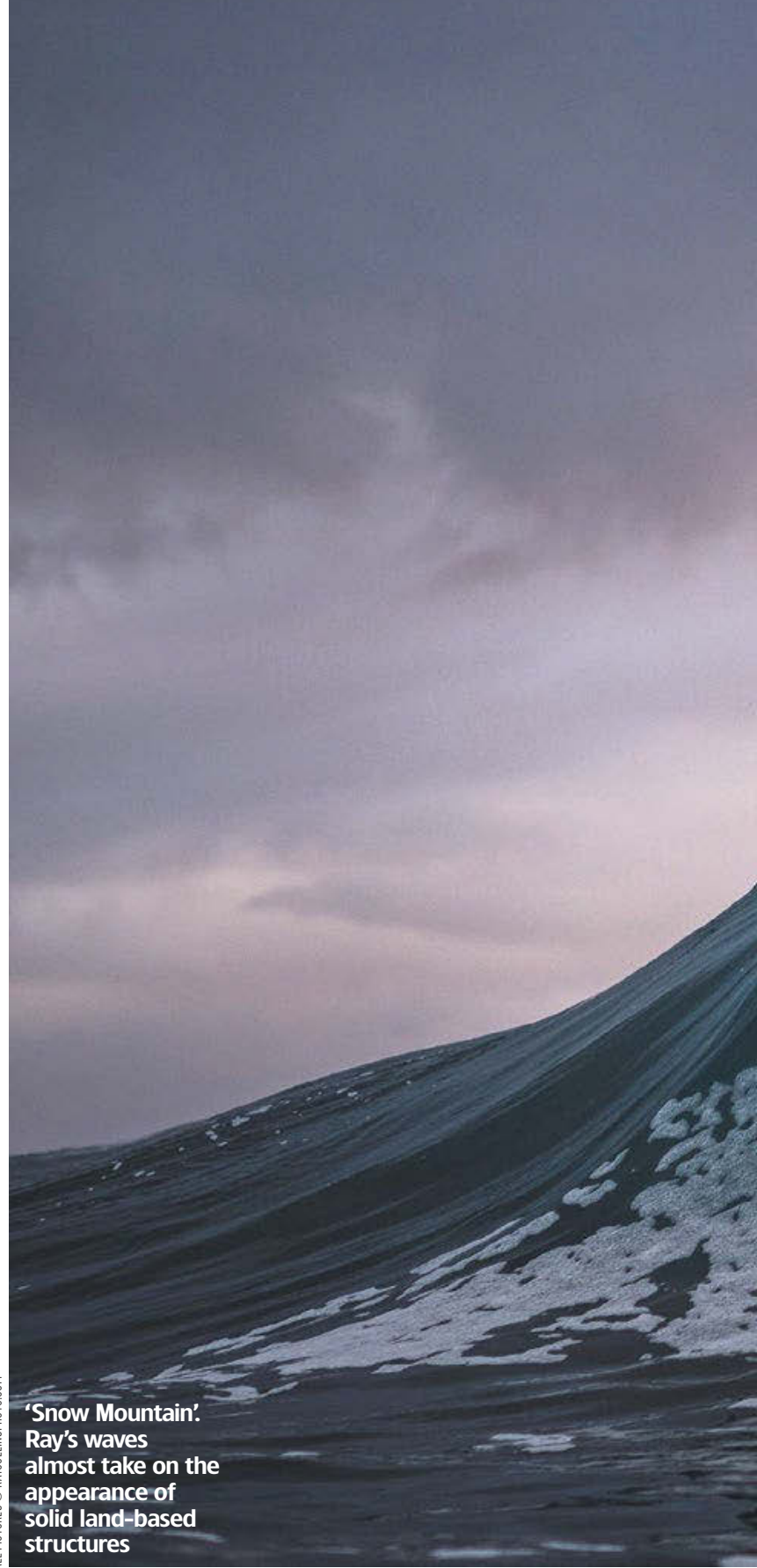
Looking back, why does Ray think he got off to such a quick start in surf photography, which is a popular and competitive field? 'I suppose I was prepared to take risks that nobody else was,' he reflects. 'There are great waves near where I live in Australia and lots of great surfers, and while I have been lucky, I was also prepared to put my body on the line. From there my reputation grew.'

ALL PICTURES © RAYCOLLINSPHOTO.COM

**'Snow Mountain'.** Ray's waves almost take on the appearance of solid land-based structures

**'Light Burst'.** The interaction between the light and water is a crucial element in Ray's images

**'Obsidian'.** In order to achieve these images, Ray must understand sun movements and study charts







**‘There’s a lot of trial and error. I can try for weeks and get nothing, or get three good shots in a day’**

#### **Surf’s up**

At the end of 2010, Ray had an epiphany. ‘I looked at my favourite photos and saw they were ones that captured my emotions about the ocean, so I decided I was just going to focus on that,’ he explains. ‘This is what gets me out the door in the morning when it’s raining and cold, so I can watch the sun rise and record these beautiful waves.’

Although Ray lives in a beautiful part of Australia, getting wave shots of this quality requires a lot of planning and preparation. ‘You’ve got to know sun movements, study charts and understand what waves are doing,’ he says. ‘You’re never resting from the ideas in your head,

you’re always planning. Although it helps that I’m a surfer in tune with what waves are doing, big “mountain” waves aren’t the ones that people want to ride. They want more sculptural ones. Even with all the planning and background research, however, there’s still a lot of trial and error. I can try for weeks and get nothing, or get three good shots in a day.’

Despite the pressures of shooting in pretty deep water, Ray tries to get the shots right in-camera, rather than relying on editing. ‘It’s not like shooting in a studio,’ he says. ‘With waves you have the four walls falling in on you, and you have to swim in and out to zoom. So







➤ you need to choose your lenses carefully and know where you need to be. I try to make sure my exposure settings are all OK beforehand, so I don't have to crop in and lose pixels.'

That said, Ray still does some editing, as he shoots in raw. 'I mainly fix contrast, exposure, saturation and white balance, and I'll use Photoshop to tidy things up – cloning out dust spots, for example,' he explains. 'I believe the best images are the ones that don't need much doing to them. But I do want the pictures to reflect what's represented in my mind, so I will use dodging and burning to add a bit of drama to the skies – just as you would in a film darkroom. In fact, I'm colour blind, so I always ask my wife to check the colours before I put images online.'

A Canon-to-Nikon convert, Ray is very happy with the Nikon system. 'I really like the ergonomics of Nikon SLRs – the way you hold them and

how you can change everything with one hand,' he says. 'I find the layout a lot easier. It's good to have a fast D4S, as I can fire off lots of shots, while the resolution of the D810 is crazy. Editing a full-resolution file from my D810 on my Apple iMac is like a religious experience.'

### Beware sharks

As you'd expect from someone who spends a lot of time in various seas in the southern hemisphere, Ray has had a few hairy moments. 'There have been times when I've been concerned for my life,' he says. 'When shooting near home once, I didn't get under a wave in time. The force of it ripped the camera out of my hands, and "cheese-grated" me on the reef while I was out to sea. I just had to try to calm down my thoughts and be realistic.'

Sharks are another danger. 'Where I'm based is on the migratory path of the great whites – they follow the whales up to Queensland and back,'

**Above: 'Oil'. Ray will sometimes use Photoshop to clean up his images or add a touch of drama to the sky**

**Below left: 'Crystal'. Capturing waves can be a process of trial and error. There can often be several attempts to find the right one**



Ray's work has been featured by *Vogue*, *Wired*, Yahoo, CNN, ABC (USA), ESPN, *The Australian*, Huffington Post and BuzzFeed, and can regularly be found in art, lifestyle, sport and photography magazines around the world. His seascapes have been exhibited in galleries and museums throughout the USA, Europe, UK and Australia. See [www.raycollinsphoto.com](http://www.raycollinsphoto.com)

says Ray. 'A few hours up the coast there have been three shark attacks in six months. A guy lost his legs while his daughter was watching on the beach. I've seen sharks but never interacted with them, thank God. I'm probably going to die from something other than a shark attack, but if that's how it's going to be, that's how it's going to be.'

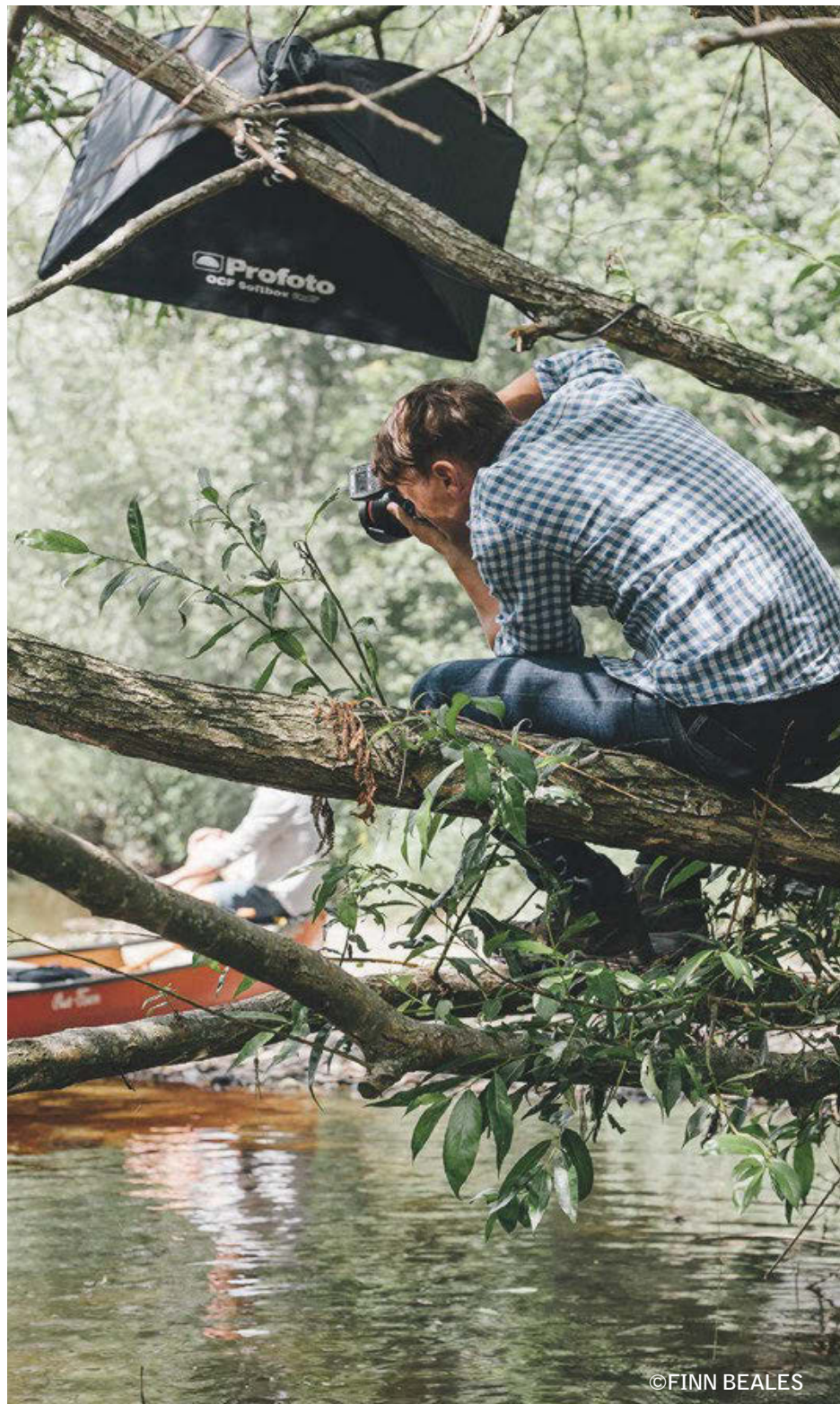
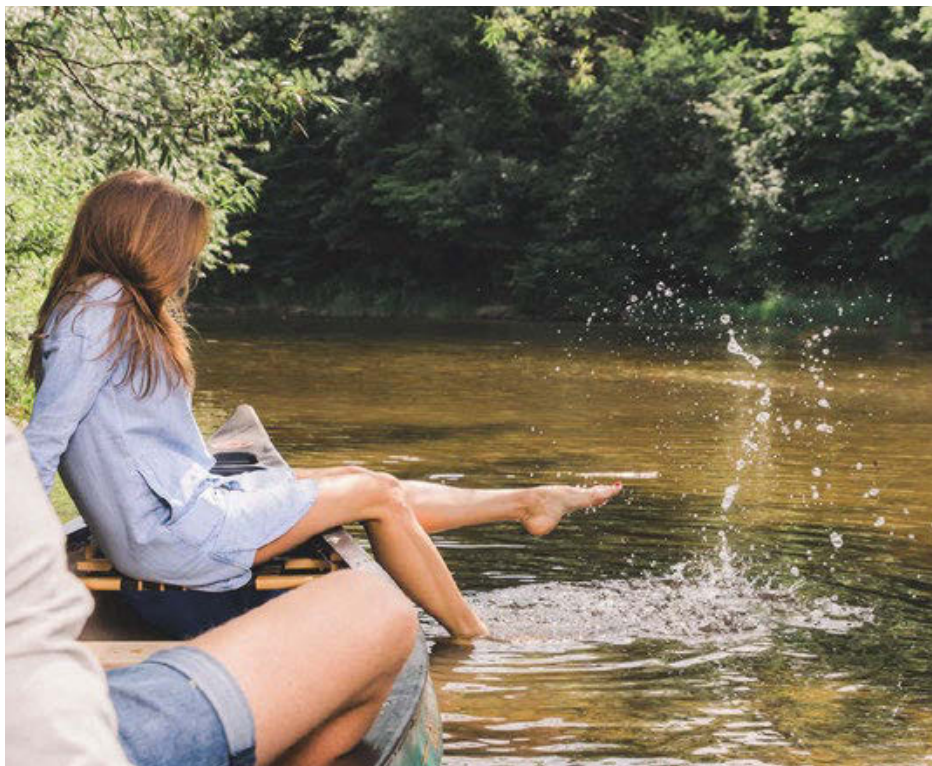
Ray is well established as a photographer of the Australian oceans, but where else would he like to shoot? 'I love Australia for the variety, and also Hawaii, Indonesia and Tahiti, but I'd really like to go to the Maldives or Brazil,' he says. 'Ireland, too. There are good waves in Ireland: it's very green, backlit and contrasty – just as I like it.'

Given Ray's rising profile, you think he'd be tempted to give up the coal-mining job, so it's surprising to hear this isn't the case. 'I can do photography comfortably now, but I choose to stay in the mine,' he explains. 'Photography can bring in several thousand one week, then only a hundred. It's much easier to budget when I know a certain amount of money is coming in. I also like working part-time in the mine. I like the people I work with and they give me time off for photography.'

'Last year, I took a year off in between jobs and a book came out of it, called *Found at Sea*. It's sold well, and we're about to publish a third edition. There are no real restrictions on me – I'm free flowing. My goals are to do another book, shoot more video and work on a portfolio that will stand the test of time.'







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## Our version

We're assuming that, as Lichfield wasn't a struggling photographer, he'd probably have used a very desirable Hasselblad camera model. And, given that the choice of lenses is fairly limited, we're pretty sure he would have taken this image on his 60mm f/3.5 Zeiss Distagon lens, delivering a focal length equivalent to roughly 35mm.





## The original

### Marsha Hunt

Patrick Lichfield, 1969

Taken in his London studio in the winter of 1969, Lichfield caught this image of actress and singer Marsha Hunt striking this unforgettable pose. The composition, with the arrow shape of Marsha's limbs, works incredibly well. Taken shortly after the opening of the musical *Hair*, in which she starred, the image also graced the front cover of *British Vogue* in January that year. As one of *Vogue's* first black cover models, it reflected the strides made in racial equality over that decade.



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## Classics Revisited

# Marsha Hunt

## By Patrick Lichfield

**Phil Hall** and **Andrew Sydenham** aim to recreate Patrick Lichfield's arresting image of this actress

**W**hile the 1960s saw the likes of David Bailey, Brian Duffy and Terence Donovan sweep away the snobbery that until then had been associated with photography – especially the world of fashion and portrait photography – Thomas Patrick John Anson's background couldn't have been starker in contrast to his working-class peers. By 1960, aged only 21, he had already inherited the title of fifth Earl of Lichfield, while he also happened to be a cousin of the Queen.

Conscious of this, perhaps, he opted to go by the name Patrick Lichfield once he'd resigned his commission from the Grenadier Guards in 1962 to become

a photographer. He started out by first assisting, and then finding his own work, with his first jobs coming from the high-society circles he mixed in.

It was in 1967 that his career took a huge step forward, when he received a commission from American *Vogue* to shoot the Duke and Duchess of Windsor – after which he signed a five-year contract with the magazine.

He went on to shoot a variety of advertising campaigns, as well as numerous royal engagements, including the marriage of Prince Charles and Princess Diana, and would become one of Britain's most famous photographers.

He died in 2005, at the age of 66, after suffering a stroke.



## FURTHER READING

### Perceptions: Patrick Lichfield

£30, Quadrille Publishing Ltd, 2011



Curated by Martin Harrison and divided into sections on memory, land, cultures and styles,

*Perceptions* features photographs spanning Lichfield's archive from the 1960s to 2005, many of which have never been seen before.

### Her Majesty

£99.99, Taschen, 2012

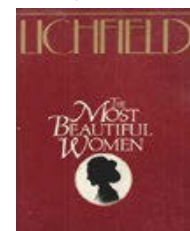


Along with images by Lichfield, other photographers who have contributed to this book

on the life of the Queen include Cecil Beaton, Lord Snowdon, Wolfgang Tillmans, Rankin and Annie Leibovitz.

### The most beautiful women

£12.95, Elm Tree Books, 1981



Long out of print, but still possible to find on the second-hand market, this is a collection of the famous female

faces Lichfield photographed during the early part of his career. Subjects include Joanna Lumley, Diana Rigg and Kate Bush.



## HOW WE RECREATED THE PICTURE



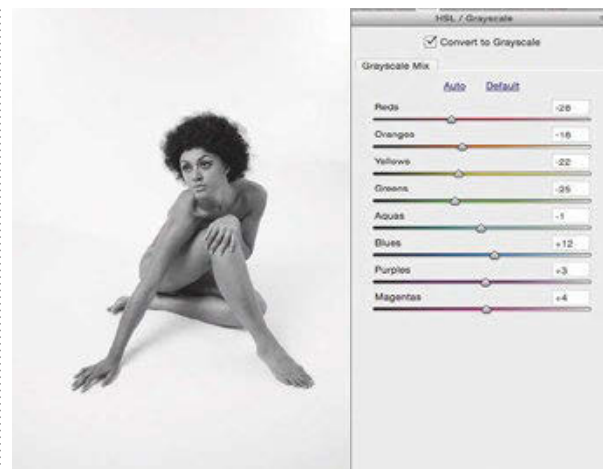
### 1 Lighting

The lighting for Lichfield's image was relatively straightforward. With one light on our backdrop, we positioned two large softboxes on either side of the camera and complemented them with three large white reflector boards to bounce back additional light.



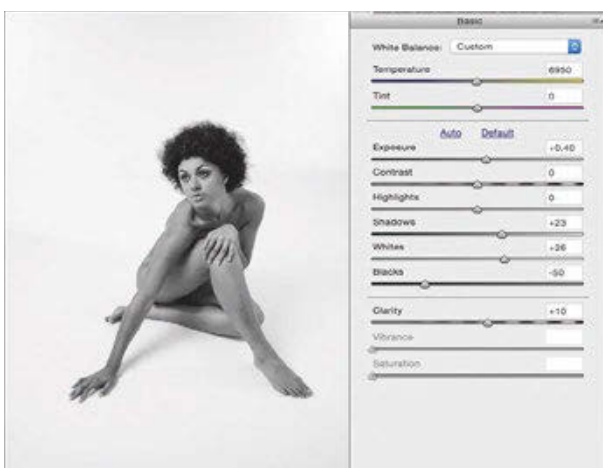
### 2 Posing

With the lights set up, it was time to bring the model in. But before we started shooting the final image, we needed to get the pose and positioning just right. Getting the angle of her limbs spot on was key to the success of the final image.



### 3 Mono conversion

With the shoot complete, the next step was to convert the image to mono – we look at toning the image later. The default Grayscale Mix works pretty well in-camera, but some minor adjustments are needed in Adobe Camera Raw to the reds and oranges before moving on to general adjustments.



### 4 Adjustments

The raw image needed a bit of a lift. We gave the shadows a boost, pushing both Whites and Blacks further apart, as well boosting the contrast. We also applied some minor adjustments to both Exposure and Clarity.



### 5 Smooth skin

Still in Adobe Camera Raw, we selected the Adjustment Brush to make a localised adjustment. Our model has a good complexion, but to smooth it out even more, we took the Clarity down to around -70 and brushed over her skin before opening the image in Photoshop.



### 6 Boost hair volume

In Photoshop, we duplicated the layer so we could sample different layers, as we needed to boost the volume of our model's hair. Using the Clone Tool, we selected a more randomly shaped brush – in this case, Oil Pastel Large – and altered its Hardness before building up the hair.



### 7 Edges

To achieve a more natural look around the edges of the hair, we reduced the brush size and then took a sample from the background layer (hiding the top layer to do this), before selecting the top layer again and cloning in around the edges.



### 8 Selenium toning

The original looks as if it's had a mix of Selenium and Sepia toning. We started with the Selenium Toning, selecting a Gradient Map adjustment layer and selecting Photographic Toning from the options, before selecting the first of the Selenium options.



### 9 Sepia toning

We then changed the Blending Mode to Soft Light before moving on to the next step. Selecting a Hue/Saturation adjustment layer, we picked a Sepia option from the drop-down list. It was, however, a little too intense so the Saturation was reduced a touch.





*At the heart of the image*

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## FREE NIKON SCHOOL SEMINAR RICHARD PETERS



Richard is a UK-based wildlife photographer whose interest in the natural world stems from watching countless natural history documentaries throughout his childhood. Along with this love for nature, he also nurtured a strong artistic streak.

However it took many years before Richard combined these two passions, and it only really started when he was loaned an old Nikon film camera. In the time that followed, he progressed from a manual film SLR to a semi-automatic SLR, and then took his first steps into the world of digital SLRs around 2004.

Over the next few years, he dabbled with photography in his spare time, practising, learning and adapting his creative eye. But it wasn't until 2010 that his passion became more serious. With a background in design, and years of working in the media industry, he's been able to hone his ability, techniques and eye for detail. This has helped him refine a style that often prioritises light over subject matter. Although he enjoys travelling to new and exotic places whenever the opportunity arises, Richard also enjoys working with the wildlife found

closer to home. In recent years his efforts and approach have seen him widely published and he's a regular contributor to some of the UK's bestselling photographic magazines, including writing for various photographic websites, as well as his own blog.

Richard's style and approach have seen him win awards in multiple international competitions, including Wildlife Photographer of the Year and the British Wildlife Photography Awards. More recently, Richard has made an effort to step out of his comfort zone. Instead of using the typical telephoto lenses, he's now experimenting with different techniques. He's especially interested in the use of flash and camera traps, as he's embarked on a long-term project to document the wildlife that visits his back garden at night.

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# Eyes in the Sky

AP joins the aerial photographers who take to the skies in a bid to keep our railway tracks free from danger.

**Chris Cheesman** reports

**M**any photography enthusiasts would jump at the chance to combine a hobby with their day job. Aviation photography fan Sean Leahy is lucky enough to do just that. He twins his passion outside work with a full-time job that involves shooting photographs from a helicopter high in the skies over southern England.

In a previous incarnation, Sean checked trackside fencing and vegetation for Network Rail. Now, the body responsible for maintaining Britain's railway lines employs him as an aerial-survey

specialist – using his skills as an ‘off-track’ engineer to capture fault-finding photographs from heights of up to 1,000ft (300m).

He is one of two Network Rail ‘observers’ who take to the skies over London and the South East of England, on a mission to spot glitches on the lines – be that a loose bolt, a rogue sleeper or a flood risk – before they pose a danger.

The other observer, Tony Calvino, was previously deployed as a mobile operator, dealing with points failures and fatalities on the line – of which there are around three or four per week, nationwide.



ABOVE IMAGE © NETWORK RAIL. THIS IMAGE © C CHEESMAN

**Top:** A camera on board a helicopter allows rail bosses to show off the ongoing revamp of London Bridge station, as well as spot faults on the line

**Above:** Sean Leahy, one of the Network Rail photographers, also known as ‘observers’

In June, the London and South East (LSE) Helicopter Programme clocked up more than 53 flying hours in 26 days, losing only three days to poor weather.

The air miles yield results. Since it was formed in 2012, the LSE project had, at the time of writing, reported almost 1,500 ‘potential faults’.

One Network Rail helicopter is dedicated to London and the South East, while another patrols the rest of the country. It's a far cry from the days when a surveyor was limited to walking the lines armed with a thermal-imaging camera.

‘Handheld cameras are still used, but the helicopter can help channel the efforts of the guys on the ground,’ said Network Rail communications manager Chris Denham.



➤ The team uses a Canon EOS-1D X DSLR, pairing it with a 28-300mm f/3.5-5.6L IS USM lens to shoot from a specially designed window that opens on the port side of their twin-engine helicopter.

Geotechnical engineers say they can tell a lot about a problem on the ground, from above.

‘Our chopper was used last year to view the landslip sites at Robertsbridge [in East Sussex],’ explains Denham. ‘The geotech guys were able to see the surrounding landscape and the effects of the slips.’

‘We were also called to the Harbury slip site [in Warwickshire], regularly fly the White Cliffs at Dover [in Kent] and [over] ground-works, post-flooding and extreme weather.’

However, on today’s assignment, the ‘air-ops’ team will be using a Canon EOS-1D C mounted on the outside nose of the helicopter, which is prepared for take off at Fairoaks Airport in Chobham, Surrey.

The 84-year-old airfield is strewn with the playthings of jet-set millionaires, but otherwise looks to have changed little since it was used to train 6,000 pilots and repair planes during the Second World War.

Network Rail’s home is far from glamorous, being tucked away in a distinctly un-glitzy building tagged onto the side of an aircraft hangar.



Shipping containers help protect the line from further damage by waves at Dawlish, Devon



This image, south of Perth, helped see if it was safe to run trains on the Highland line



The Acton Dive Under, part of London's Crossrail project

Sean is a self-taught photographer whose office today will be an AS355 Twin Squirrel helicopter, emblazoned with the Network Rail logo. The chopper covers a vast swathe of southern England, including north, west and south London.

‘I do ten days on with four days off,’ says Sean, who spends much of his spare time photographing planes at airshows.

Seven of Sean’s ten working days are spent flying – setting off from Fairoaks, or from Rochester in Kent, which takes in the eastern fringes of the region, including East Anglia.

## Track codenamed ‘XTD’

The route will take us through the Surrey countryside, across south London to London Bridge. The target: a railway line with the code ‘XTD’ – known more prosaically as the track between East Croydon and London Bridge.

Part of the team’s agenda, once airborne, includes aligning the

camera of choice to the satellite system, enabling it to note with pinpoint accuracy the recorded location of the photographs, to within inches. Calibration requires the observer to spend 20 minutes or so hovering over a nearby landmark, taking eight shots at different points – today’s target being a local service station.

Once completed, Sean wastes no time in pointing out various landmarks en route, including the old Brooklands motor-racing circuit near Weybridge in Surrey and the forlorn site of what remains of the airfield at the first London Airport – a small patch of tarmac in Croydon.

## ‘Military-spec’ Google Maps

Back on the ground, acronyms abound. Potential faults on the line are first reported to the ICC (Infrastructure Control Centre) before being sent to the FMS (Fault Management System).

Staff at Network Rail delivery depots can then track the data using





Repairs are needed after the Harbury Tunnel landslide in Warwickshire



Possible lorry damage to a bridge in south London can be assessed

## ‘Sean is a self-taught photographer whose office is an AS355 Twin Squirrel helicopter’

iPads. ‘Faults are geotagged, so your iPad’s GPS will tell you when you are in the right place,’ adds Chris Denham.

Sean uploads his JPEG files to Route View, Network Rail’s ‘military-spec’ version of Google Maps, which it regularly updates to provide a ‘very high-quality overhead view of the whole network’.

Anything urgent that is spotted from the air is immediately relayed to the national operations centre at Milton Keynes in Buckinghamshire, by radio or satellite phone direct from the aircraft.

Data gleaned can also be used to extract distance information between various railway features. This allows managers to gauge if there’s enough space alongside a railway line to allow staff to be safely despatched trackside.

The photos also come in handy for promoting Network Rail’s

ongoing £6.5 billion redevelopment of London Bridge station.

The capital’s oldest station has been partly closed since early 2015 and the butt of many negative newspaper headlines. When it reopens in 2018, the concourse will be trumpeted as Britain’s biggest – the size of the pitch at Wembley Stadium, apparently. The completion will be welcomed by millions of commuters who, by then, will have endured four years of disruption to their daily journeys and for whom a Network Rail helicopter with a cruising speed of 120mph would be like a gift from the heavens.

It will largely be in the hands of the eagle-eyed surveyors patrolling the skies above the capital to ensure the network runs smoothly from there on in – and escape the, no doubt, all-too-tempting headline ‘Network Fail’.



A Canon EOS-1D C mounted in a housing outside the chopper

## In-flight camera gear

THE HELICOPTERS came into their own during the 2012 London Olympics, when three were used to spot vandals and trespassers on the lines. This helped to ensure the network was fit to cope with extra traffic generated by the games and could convey spare parts, too. The team also uses a Star Safire thermal-imaging camera that can detect faults with electrical equipment, and shoot HD video.

The thermal-imaging camera is mounted on the nose of the chopper, explained the team, which is led by Eleanor Lloyd. When AP joined the crew, instead of the EOS-1D X, Sean Leahy used a gyro-stabilised camera in the shape of a Canon EOS-1D C (see above), which was attached to the outside of the aircraft in the mount otherwise occupied by the thermal-imaging camera.

Sean was able to control the camera from inside the aircraft. The EOS-1D C has fittings for lenses ranging from 85mm to 600mm – or 840mm with a 1.4x extender. Air-ops turn to the trusty EOS-1D X when the EOS-1D C is not being used. They can use the EOS-1D X inside the cabin and save an hour of valuable air time that would otherwise be eaten up by swapping the thermal camera for the EOS-1D C – a job that has to be carried out on the ground. The team has experimented with various cameras over the years, including a Phase One medium-format model. At one time, they even tried to get to grips with a 1,000mm lens, but the rocket-sized optic had to be tied down with bungee cords and was not practical to use inside the cockpit.

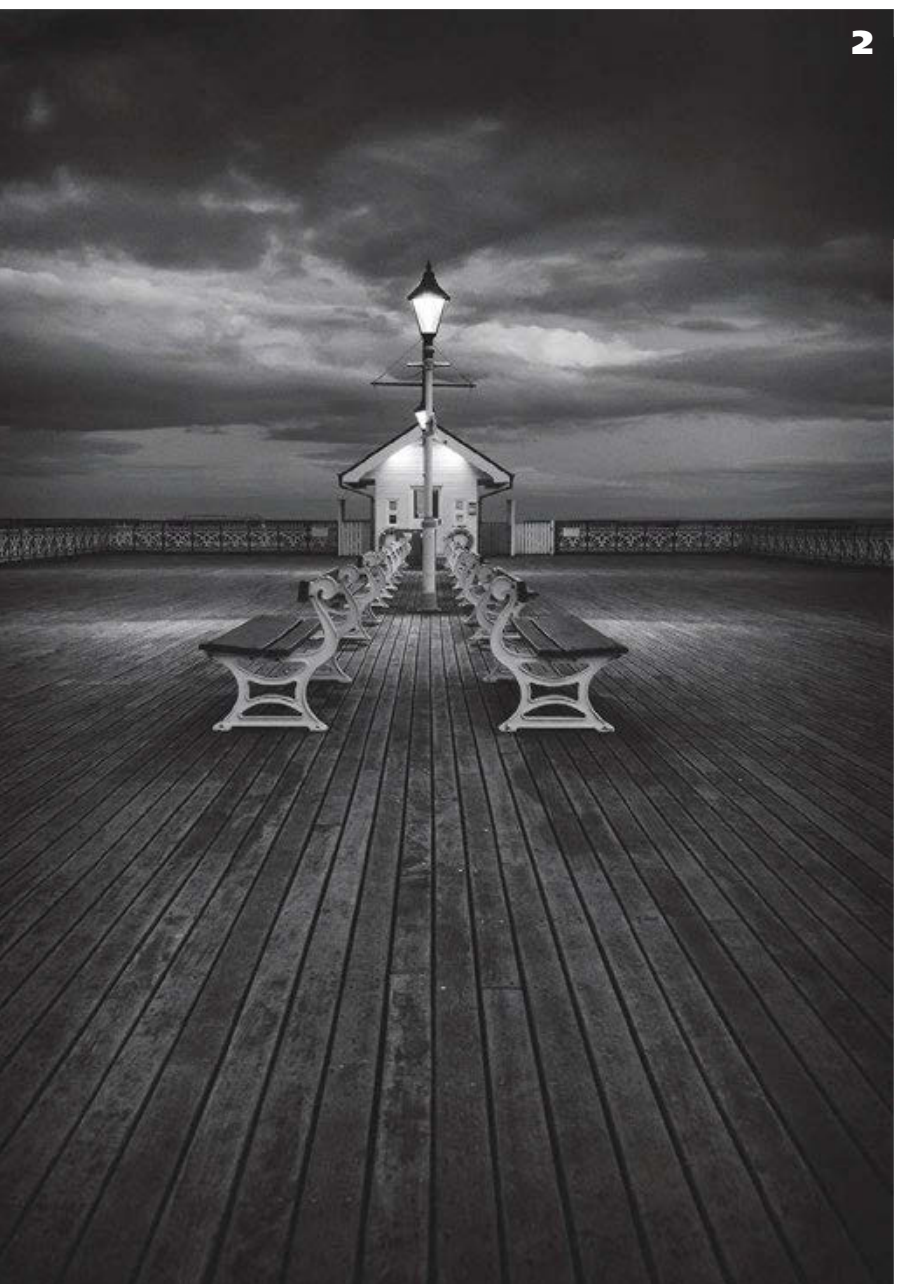


Sean Leahy controls the Canon EOS-1D C from inside the cabin



# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



2

## Adam Sherratt, Nottingham



'Without a doubt I'm a landscape photographer,' says Adam. 'I love being outdoors, taking on the challenge of the changing light and weather. I prefer dramatic landscapes, those that are rapidly changing, such as mountains and sea, because they offer so many opportunities to be creative.' Visit [www.adamsherratt.co.uk](http://www.adamsherratt.co.uk).

### Selfie

**1** As the scene was visually cluttered, Adam needed a clear focal point in his image. He opted to place himself in the photograph  
Nikon D750, 17-35mm, 1/1000sec at f/8, ISO 100

### Penarth Pier Light

**2** Adam has gone for a classic clean composition here. The pools of light on the slatted floor are particularly beautiful  
Nikon D750, 28-300mm, 1/30sec at f/8, ISO 2000

### The Old Men of the Pier

**3** This image was shot in winter, so Adam could make use of the low light throwing strong shadows upon the pier. It was also perfect to light this strutting pigeon  
Nikon D750, 35mm, 1/400sec at f/8, ISO 100







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### Lighthouse

**4** Here we see the South Stack Lighthouse, which is on Holy Island in Anglesey. Adam has used the bridge to lead our eye into the scene, where we find ourselves drawn to the towering white lighthouse on the image's horizon  
Sony Alpha 7R II, 14mm, 8secs at f/8, ISO 100

### Ghostly Waves

**5** Taken in Porthcawl, South Wales, this image really benefits from the slow shutter speed. This means we have a beautiful mirroring of the form of the sky in the misty waves. The light has done much to reveal the textures of the pebble beach  
Nikon D750, 35mm, 1/5sec at f/22, ISO 100, tripod







## The Stairs of Usher

**1** You'll find the Usher Hall in Edinburgh. 'This modern new extension to the Victorian Music Hall has a huge light beam running through the central void,' says Stewart. 'The composition looks like the Death Star in *Star Wars*.'

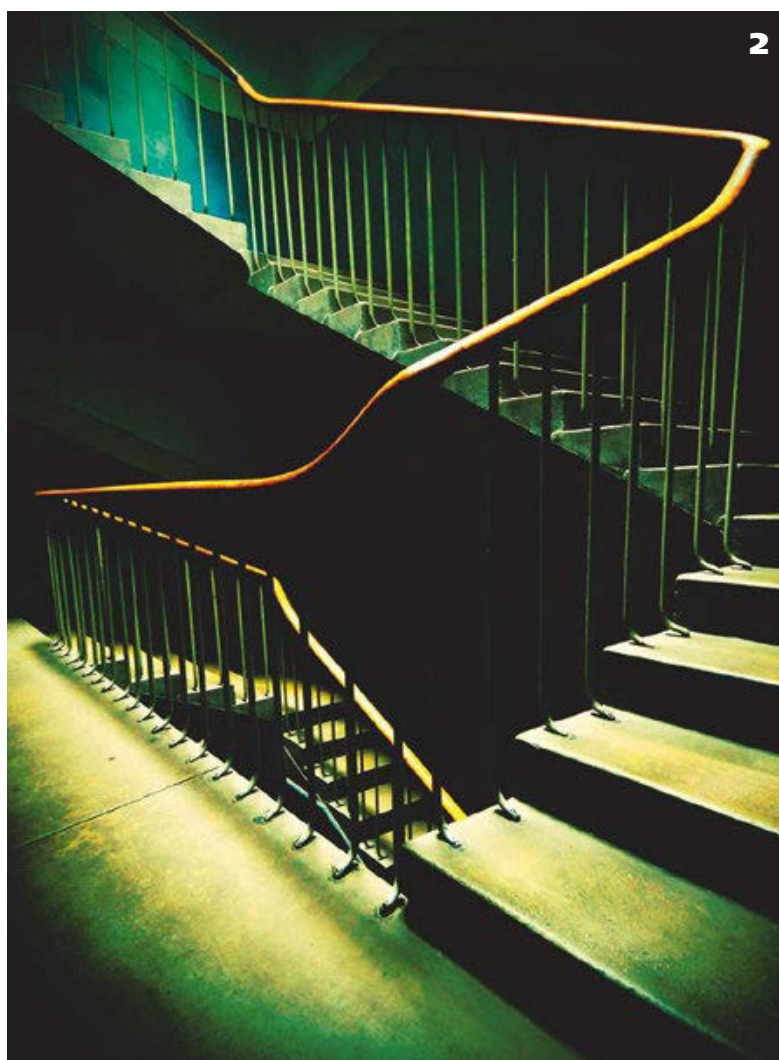
Nikon D300, 10-20mm, 1/120sec at f/5.6, ISO 800

## Stewart Hardy, Edinburgh



Stewart started taking pictures in 1996, as part of a qualification for college. 'That was the time when darkrooms were involved,'

he says. 'You learned to thread a negative onto a spindle blindfolded, and even the worst 35mm camera had all the resolution you needed.' Here we find Stewart finding striking beauty in a seemingly mundane subject – staircases. Visit [www.tiltedimage.com](http://www.tiltedimage.com) to see more.



## Flat Spiral

**2** Stewart found these stairs in his then tenement building. 'I was trying to suggest the wide range of angles and also convey a dark and slightly tense atmosphere' he says. Nikon D40X, 10-20mm, 1/60sec at f/5.6, ISO 800

## Car Park Grid

**3** Stewart has identified the strong contrast between the vivid yellow paint and the dreary flat tones of the concrete. Nikon D300, 10-20mm, 1/100sec at f/5.6, ISO 1250

## Botanical Rotational

**4** This stunning staircase can be found in the Botanical Gardens in Edinburgh. Stewart's main aim was to ensure he brought out the quality of the wood. Nikon D300, 10-20mm, 1/200sec at f/8, ISO 640

## The Mouth of the Museum

**5** Stewart says he's gone for a classical look with a mouth of light opening from darkness. Nikon D300, 10-20mm, 1/160sec at f/5.6, ISO 1600

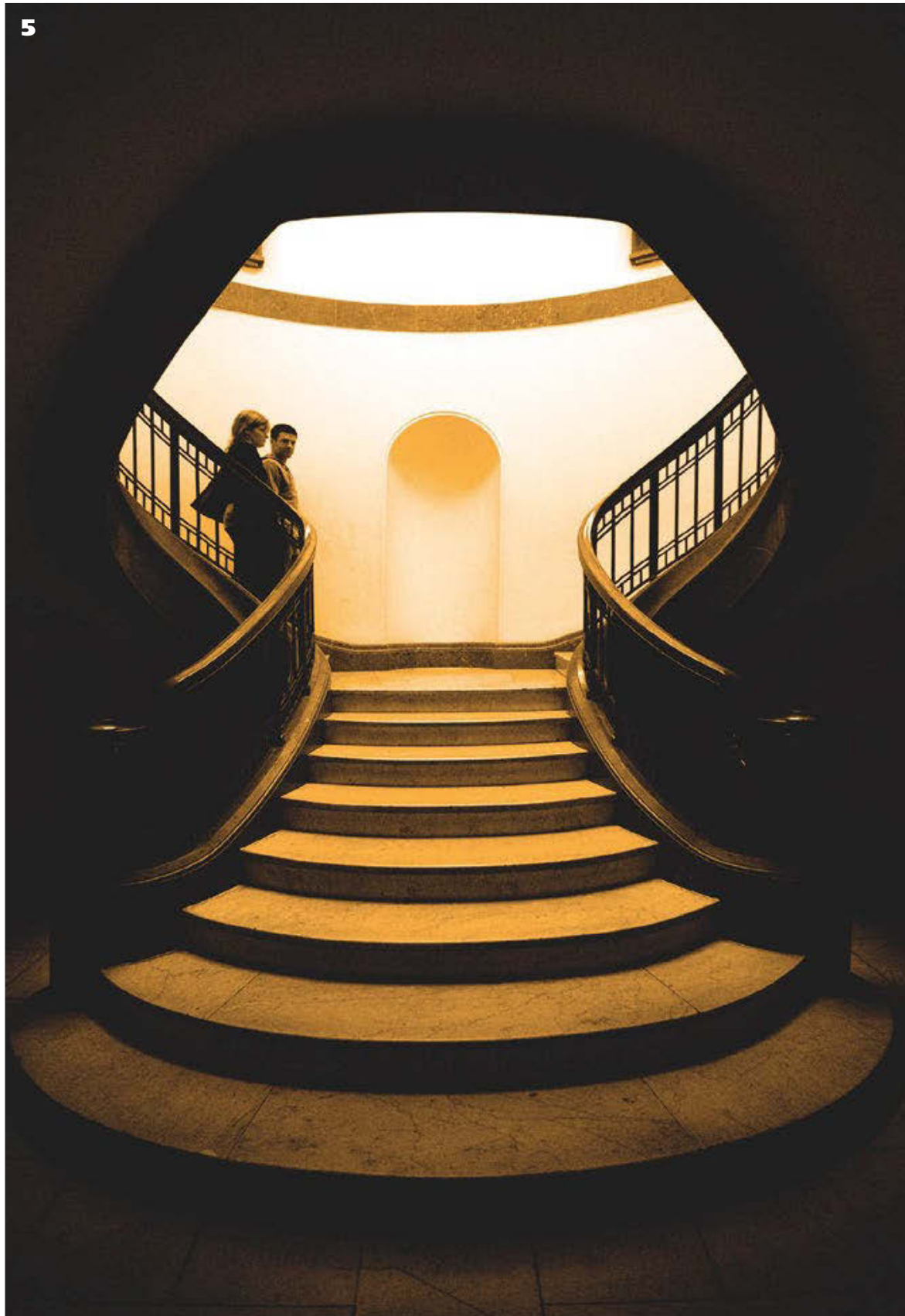




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# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems



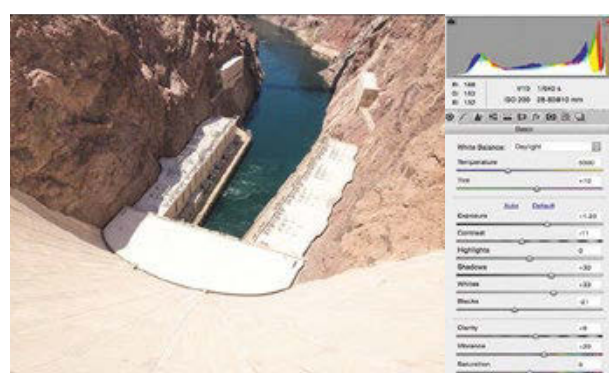
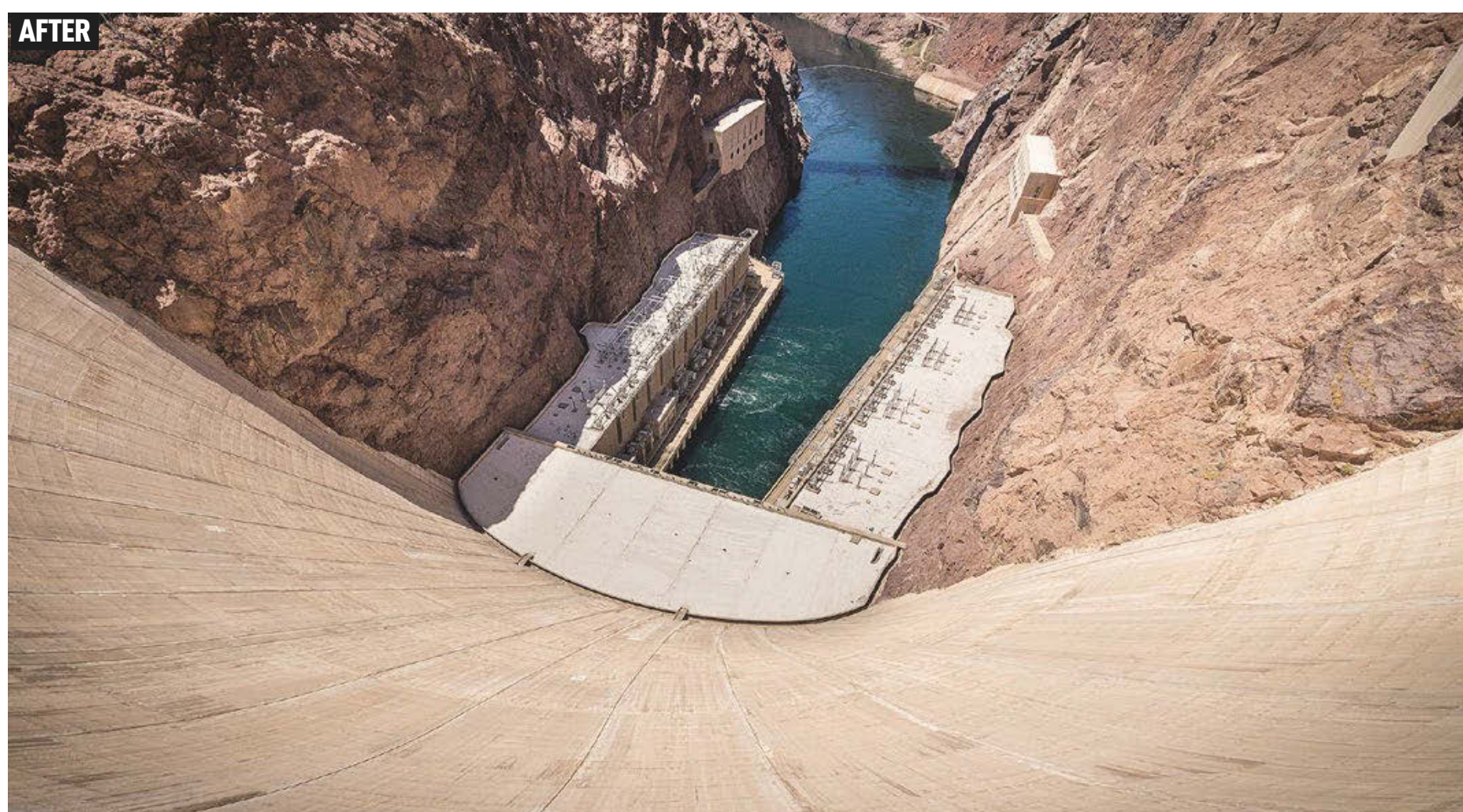
## Compressing the dynamic range

CHRIS David's photo of the Hoover Dam in the USA was probably taken in late morning when the sun was high in the sky. This has resulted in harsh shadows and bright highlights on the dam wall and buildings. The main challenge

was to reduce the scenic contrast without killing the shadows. Light reflecting off the rock also gave a distorted auto white balance setting. I found applying a default daylight white balance setting achieved more faithful-looking colour.

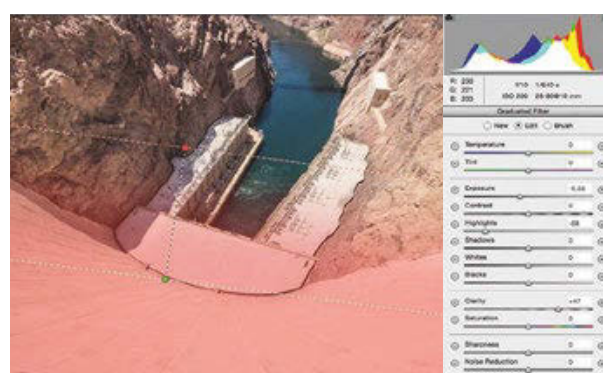
### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



### 1 Crop and adjust the tones

The first thing I did was to select the Crop tool and remove the lip of the dam from the bottom of the frame. The camera meter was most likely fooled by the bright wall into selecting too dark an exposure. In the Basic panel I applied a +1.2 Exposure adjustment and fine-tuned the remaining settings to optimise the image and remove the deep shadow on the rocks.



### 2 Add localised adjustments

In this step I selected the Graduated Filter tool and applied an Exposure and Highlights darkening adjustment to bring out more detail in the wall of the dam. I also applied an Adjustment Brush adjustment with the Whites set to a negative value in order to darken the highlights of the buildings at the bottom.



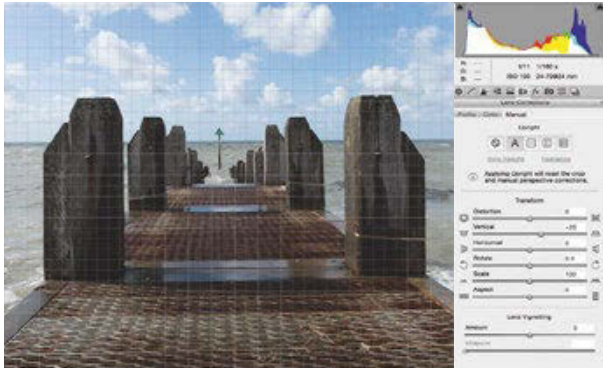
### 3 Add a post-crop vignette

For this final version I went to the Effects panel and added a post-crop vignette to darken the outer edges of the frame. This helped lead the eye into the centre of the picture. I also went to the HSL panel and lightened the Blues and Aquas Luminance sliders to lighten the river below.

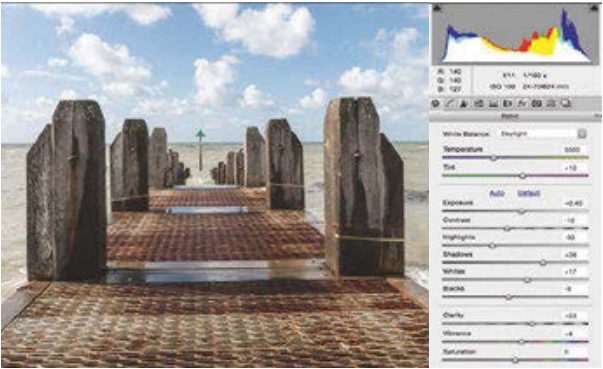




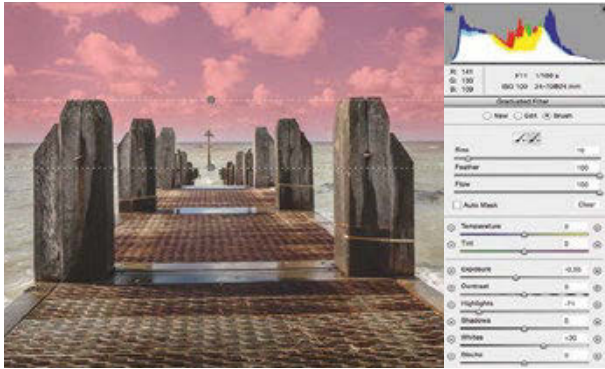
I LIKE the classical composition in this photograph by Richard Eyers. He chose to shoot from an angle that would emphasise the symmetry of the jetty and the posts, with the beacon mast in the water. The result is not a perfectly mirrored image. It might have been possible to place the camera slightly more to the right to get a more even spacing between the posts, but I don't mind the fact it's not absolutely symmetrical. The version Richard created from the raw file was similar to this, but in black & white. However, I decided to keep the photograph in colour and concentrated on adding a carefully masked graduated filter adjustment to balance the sky exposure. I also applied a Lens Corrections adjustment to get the lines in this photo to align to a grid.



**1 Crop the image**  
The first step was to go to the Lens Corrections panel and select an Upright adjustment. Here, I selected the Auto option and, with the Show Grid option checked, I also adjusted the Vertical slider to ensure the verticals were correctly aligned. I then cropped the photo to remove the railings from either side of the jetty.



**2 Apply the Basic panel adjustments**  
Next, I went to the Basic panel and adjusted the tone sliders to lighten the image slightly. First, I increased the Exposure slider setting. I then reduced the Contrast and adjusted the remaining tone sliders to bring out more detail in the highlights and shadows. I also added a small amount of Clarity to boost the midtone contrast.



**3 Apply masked Graduated Filter adjustments**  
I then selected the Graduated Filter and added a darkening adjustment to the sky. Here, I set the Exposure to -0.55, the Highlights to -71, the Whites to +30 and the Clarity slider to +51. This combination darkened, but also added more cloud contrast. Finally, I selected the Brush edit mode and erased the jetty posts from the mask.



# Masked Filter adjustments

WHEN using the Graduated and Radial filters in Camera Raw or Lightroom, it's possible to switch to the Brush edit mode and use the brush to add to or erase from a filter adjustment. The best way to do this is to enable the Mask option in the Filter panel to reveal the mask overlay and use this as your guide as you edit

the mask. The important thing to consider here is that edits made to a filter adjustment mask remain independent of the adjustable filter itself. If you edit the mask in Brush edit mode you can still adjust the Filter adjustment handles to further fine-tune the filter effect independently of a Brush-edited mask.



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## VSCO Cam App

● Free ● [www.vSCO.co/vscocam](http://www.vSCO.co/vscocam)

**Callum McInerney-Riley** tests the VSCO Cam – a responsive image-editing app with a range of useful tone-adjusting presets

### At a glance

- Smartphone image-editing app
- Allows advanced editing options
- Features many presets to change colours
- Available free on iPhone and Android
- Gives access to VSCO's photographic social network via the app

IF YOU have some Instagram knowledge, you'll probably have heard of the VSCO Cam application. Available for iOS and Android, the app offers the ability to edit and capture images, share them on its own social network, and also export images to other social networks such as Instagram, Facebook and Twitter.

When opening the application's navigation there are a number of options. First is 'your name', which allows you to see a feed of people who you have followed in the VSCO creative community – much the same as Instagram. Next is 'explore', which finds popular images. There's also a 'journal' feature, which is a blog by VSCO, as well as features like the library, shop and camera options (see box below). Library allows users to import images from their camera photo album, or images taken with the native camera app and edit them or create a collection. In the library menu, information is also attached to each image. This allows users to re-edit the image, review the settings used and the editing history (including presets).

Users can buy different presets from specific collections costing from as little at 64p up to £4.45 for a limited-edition collection.

In 'editing' mode you can adjust exposure, saturation, highlights, shadows and contrast, and straighten, crop and sharpen. You can also tweak warmth, tint, skin tone, vignette, grain, fade and highlight/shadow split toning.

### Verdict

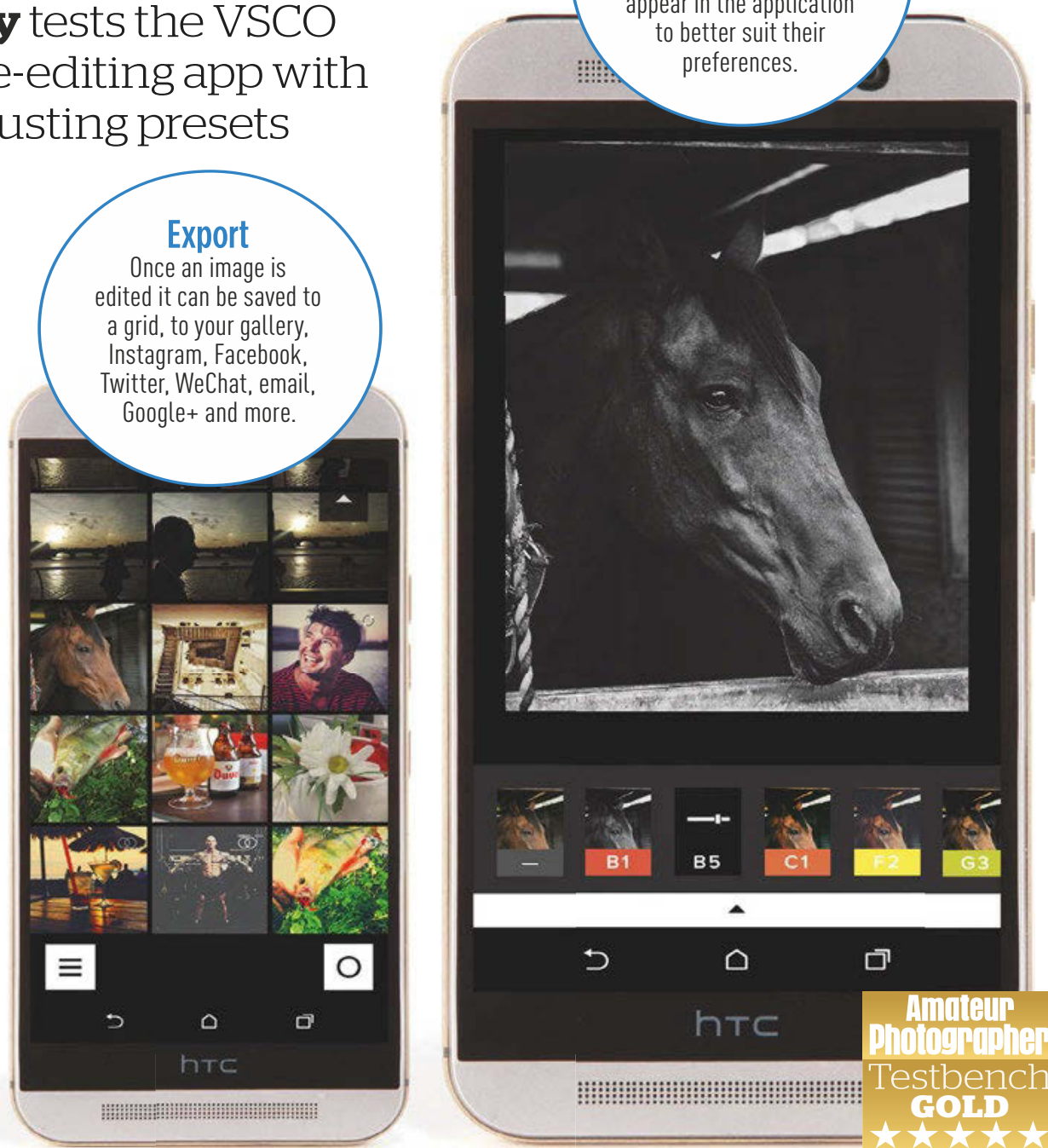
While functions aren't very well labelled, you'll soon get familiar with VSCO's icons. Overall, it's simply designed and easy to use, and has the best set of adjustment filters I've ever seen.

### Export

Once an image is edited it can be saved to a grid, to your gallery, Instagram, Facebook, Twitter, WeChat, email, Google+ and more.

### Preset order

In the settings menu, users can edit the order that their toolkit and presets appear in the application to better suit their preferences.



### VSCO CAMERA

UNLIKE some camera applications, the VSCO Cam's camera setting doesn't have a great deal of manual control. Users can't control shutter speed, aperture or ISO. The interface is very simple and from a panel at the top it's possible to toggle the flash setting from off, and to use continuous light if your smart device features this. There's also an option for grid lines, square crop or no lines, a front/back-facing camera option and a button that allows the entire screen to fire the shutter. The most interesting part, though, is that when the screen shutter is off, users can spotmeter by touching an area of the screen. By touching two fingers on the screen, users can define the focus point while also using spotmetering with two separate icons.





# DigiPower Smart Battery Charger TC-5000U

£40 • www.digipowersolutions.com

IF YOU like to travel light and are fed up carrying numerous chargers and cables to recharge your camera, phone, tablet and other portable devices, a universal battery charger can be an extremely useful accessory. The TC-5000U from DigiPower is a slightly different take on the type of universal battery charger we've seen before and, rather than having to slide and adjust a pair of prongs to align with the battery contacts, the TC-5000U features a clever arrangement of prongs that are designed to automatically make contact with a battery's terminals when it is inserted. The idea eliminates the usual hassle of having to set up a universal charger and it worked a treat with the NP-95 battery out of our Fujifilm X100T, recognising it instantaneously.



For batteries that have small and difficult-to-access contacts, DigiPower provides a selection of charging plates to help initiate a perfect connection. Plates are provided for Sony (NP-FW50, NP-FV50), Canon (LP-E6, LP-E8) and Nikon (EN-EL14, EN-EL15) batteries, and these simply slot into the charger before the battery is clamped into place using the sprung retention bar.

Suitable for recharging Li-ion batteries with voltages ranging from 3.6V-8.4V, the charger displays a constant red LED when it's charging, which turns to green when a battery is fully charged. Another useful feature is the USB port at the side, which allows a Li-ion battery and USB device to be charged simultaneously. However, unlike Ansmann's Powerline Vario universal charger, there's no Micro USB input, so it's not possible to hook it up to a powered USB socket or a portable power bank. The build quality is plasticky, but for those

who want to save space and carry a single charger that's capable of charging many different types of camera batteries and mobile devices, it ticks the right boxes and performs well.

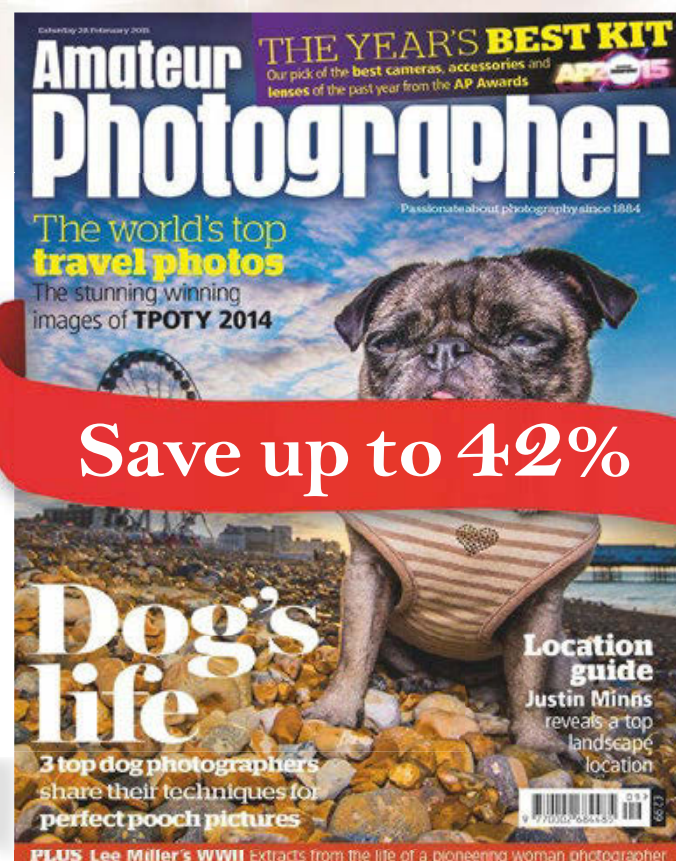
Michael Topham

Amateur  
Photographer  
Testbench  
Recommended  
★★★★

DIGIPOWER®

This array of prongs allows the charger to work with almost any battery

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## Tested

Leica Q (Typ 116)  
Fujifilm X100T

# Premium compacts

Is the full-frame Leica Q (Typ 116) really worth its £2,900 premium price compared to the £840 Fujifilm X100T? **Andy Westlake** finds out

It is five years since Fujifilm announced its original FinePix X100 – a retro-styled compact camera with an APS-C sensor, fixed 35mm-equivalent f/2 prime lens, analogue control dials and a unique hybrid optical/electronic viewfinder. Despite all manner of operational quirks, its stunning image quality and sheer charisma meant that it instantly became a cult classic. The

current third-generation model, the X100T, uses the same formula, but now with a highly refined design that makes it as pleasant to shoot with as it is to look at.

Given the success of the X100T, it's perhaps surprising that no other manufacturer has really made a direct competitor. Nikon, Ricoh and Sigma have all built cameras with APS-C sensors and fixed prime lenses, but none of

these has the built-in viewfinders or intuitive handling of the X100 series. However, earlier this year Leica came up with the closest yet, in the shape of its Q (Typ 116) compact. This sports a larger full-frame sensor, a 28mm f/1.7 lens, traditional control dial operation and the best electronic viewfinder we've yet seen in any camera. But this comes at a price – at £2,900, the Leica Q costs almost four times as much as the £840 Fujifilm X100T.

Here in the AP office, we love both cameras. Ever since we tested the Leica Q, though, we've been curious to see how it would measure up in a direct head-to-head comparison with the X100T. In principle,



## RANGEFINDER-STYLE DESIGN

FUJIFILM'S original X100 was strongly influenced by classic 35mm film rangefinders, and the Leica Q draws its design from the company's M-system cameras – arguably the most classic of them all. So it's no surprise that these two cameras are more similar than they are

different. Both have traditional control layouts, with shutter-speed dials on the top-plate, and aperture and focus rings on the lens barrel. However, while the Leica Q's manual-focus ring has a distance scale and hard end stops, the X100T's rotates continuously. The X100T also has an

exposure-compensation dial on the top, while the Q has an electronic dial in the same place that's used to change exposure compensation while shooting. Overall, both cameras give a broadly similar shooting experience, but the X100T has more external controls than the minimalist Q.



### Exposure compensation

The X100T has a dedicated dial, while the Q has an electronic dial in the same place. Both offer  $\pm 3\text{EV}$ , in  $\frac{1}{2}\text{EV}$  steps.

### Shutter-speed dial

Both work in 1-stop steps, with an auto position. On the X100T, intermediate speeds can be set using the rear dial.

### Aperture ring

Both cameras click at  $\frac{1}{3}$ -stop increments, and have an A position for auto setting.

### Viewfinder

The Leica Q has a high-resolution EVF, while the X100T uses a hybrid optical/electronic finder.

the Q's 24-million-pixel full-frame sensor should give noticeably better image quality than the X100T's 16.3-million-pixel APS-C sensor, both in terms of resolution and low-light performance. Equally, I'd expect the Q's 28mm f/1.7 Summilux lens to perform a bit better than the X100T's 23mm f/2, which makes some compromises to keep the camera's size down. The question is, though, how far do we have to push the cameras to see these advantages?

### Why choose a fixed-lens compact?

Before we go any further, let's take a step back and consider why you might want such a camera in the first place. At first sight, restricting yourself to a single focal length might seem unnecessarily limiting compared to using a compact camera with a zoom lens. Indeed, with cameras like the Sony Cyber-shot DSC-RX100 series and Canon PowerShot G7 X combining fast zoom lenses with

relatively large 1in sensors in a genuinely pocketable body, you could be forgiven for asking whether these cameras have rendered fixed-lens compacts obsolete.

The counter-argument is that cameras like the Fujifilm X100T and Leica Q encourage a different kind of creativity. The fixed lens means you may have to work a bit harder for your compositions, but its large maximum aperture allows creative use of shallow depth of field. The analogue control dials positively encourage you to experiment with your exposure settings, and a high-quality electronic viewfinder gives you the best possible preview of how your shots will work out. Almost as importantly, these cameras are wonderfully tactile objects that beg to be picked up and used.

### Other options

In this article, we've chosen to look at the Leica Q (Typ 116) and Fujifilm X100T because they

both have prime lenses, traditional controls and built-in viewfinders. But there are other cameras you might consider instead. The Nikon Coolpix A and Ricoh GR II both have fixed 28mm (equivalent) lenses and 16-million-pixel APS-C sensors in smaller, easier-to-carry bodies, but neither has a built-in viewfinder. The Sigma dp Quattro range gives exceptional image quality from top-quality 21mm, 28mm, 40mm and 75mm (equivalent) lenses and Foveon sensors, but the eccentric form factor and poor high ISO performance mean that these cameras are something of a niche interest.

Perhaps the closest competitor to the cameras tested here is the Panasonic Lumix DMC-LX100, which has traditional controls and an electronic viewfinder, but with a fast 24-75mm (equivalent) f/1.7-2.8 zoom lens in front of a Four Thirds sensor with an effective resolution of 12.8 million pixels. It's a great option if you can't live without a zoom.



## Fujifilm X100T

● £840 ● [www.fujifilm.co.uk](http://www.fujifilm.co.uk)

The charismatic X100T is the third generation of Fujifilm's classic APS-C-sensor compact



1 On/off switch 2 Shutter speed dial 3 Exposure compensation dial 4 Function button 5 Hotshoe 6 Aperture ring 7 Manual focus ring 8 Focus mode switch 9 VF eye sensor 10 Electronic dial 11 Quick menu button 12 VF mode lever

WHEN it appeared in late 2010, the original FinePix X100 was Fujifilm's first camera for many years designed specifically for enthusiast photographers. Its successor, the X100S, added Fujifilm's unique X-Trans CMOS sensor and brought much-needed improvements in operational speed. The current X100T updates the physical design and control layout to match the company's X-system CSCs, resulting in an incredibly refined camera that just works exceptionally well.

Based around a 16.3-million-pixel APS-C sensor and 23mm f/2 lens, the X100T's standout feature is its advanced hybrid viewfinder that combines an optical viewfinder with a high-resolution EVF. This allows detailed exposure information to be projected into the optical finder, including a clever focus-confirmation window. Alternatively, you can use the 2.36-million-dot electronic finder, which gives an accurate preview of how your shots will work out.

The compact lens keeps the camera impressively slim, and is very sharp at longer subject distances. It's capable of focusing down to an impressive 10cm from the front element, although it's rather soft when used for

close-ups at large apertures. A switchable 3-stop neutral-density filter is built in, and wideangle and telephoto adapters are available.

The camera's charismatic good looks are matched by its superb handling, with physical shutter speed, aperture and exposure-compensation dials encouraging creative shooting. Secondary functions can be accessed via the on-screen Q menu, and plenty of user customisation is on offer. On the back is a high-quality 3in 1.04-million-dot LCD, which can of course also be used for composition and shooting, although it's not touch sensitive.

Other highlights include a silent electronic shutter option with speeds up to 1/32,000sec, allowing shooting at maximum aperture in bright light. Fuji's film-simulation modes give particularly attractive colours straight out of the camera, and in-camera raw conversion allows you to tweak settings if necessary. There's a small built-in flash, and a hotshoe to accept more powerful units.

One quirk is that the camera can't accept filters directly, but requires an optional adapter that has a 49mm thread and provides a bayonet mount for a lens hood. This is useful as the lens can suffer from flare with oblique light.

## Leica Q (Typ 116)

● £2,900 ● [www.leica.co.uk](http://www.leica.co.uk)

With its 24-million-pixel full-frame sensor and 28mm f/1.7 lens, the Q promises stunning quality



1 On/off switch 2 Shutter speed dial 3 Electronic-command dial 4 Movie record button 5 Hotshoe 6 Aperture ring 7 Manual focus ring 8 Macro mode switch 9 EVF eye sensor 10 Four-way D-pad 11 Frameline selection button

THE LEICA Q takes all its design cues from the company's legendary M-series rangefinders, but behind its retro exterior it's a thoroughly modern camera.

Leica is best known for its iconic M-series rangefinder cameras, which have remained pretty much unchanged in terms of exterior design for 60 years. Its premium fixed-lens compact model, the Q (Typ 116), is strongly modelled after the M, with a conventional-looking focus ring and aperture ring around the lens, as well as a top-plate shutter-speed dial. Leica's signature rounded-end body design adds to the illusion.

Things aren't all as they at first appear, though, and rather than an optical viewfinder the Q employs a 3.7-million-dot EVF – quite simply the best we've seen on any camera to date. It's large, bright and high resolution, to the extent that it's easy to forget you're not using an optical unit.

Images are recorded using a 24-million-pixel full-frame sensor, with a sensitivity range of ISO 100-50,000. The 28mm f/1.7 optically stabilised lens is threaded for 49mm filters, and a rectangular metal hood is supplied which screws onto an outer thread. Rotating a dial on the barrel enters macro mode,

which allows focusing to about 9cm from the front of the lens. Image quality holds up very well, even at maximum aperture.

Manual focus is electronic rather than mechanical, but that doesn't stop the Q being one of the nicest cameras for manual focusing ever made. The focus ring is perfectly damped and the camera can be set to activate focus peaking and/or magnified view when it's turned. This, combined with the lens's relatively shallow depth of field, makes accurate focusing a breeze. If you'd rather use autofocus, this is fast, silent and almost invariably accurate, and the focus area can be set using the 1.06-million-dot 3in touchscreen.

Build quality is absolutely superb, leaving the X100T in the shade. With its aluminium top-plate and metal body shell, the Leica Q feels as solid as a rock – but with the weight to match. However, there's no doubt you're getting your money's worth in terms of materials and finish.

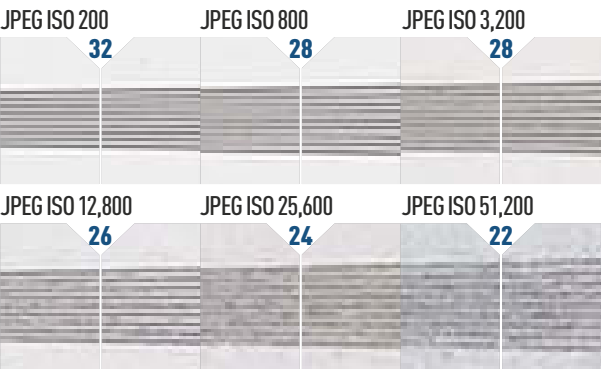
Where the Q does feel a little left behind, though, is secondary controls. With no on-screen quick menu and only two programmable buttons, I found myself needing to use the main menu more than I'd like to access functions such as white balance and metering.



# Fujifilm X100T

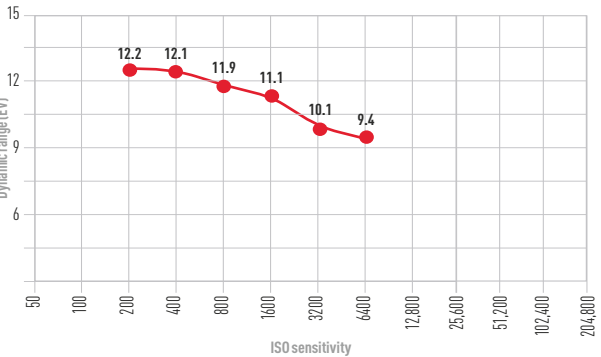
## Resolution

With its 16.3-million-pixel sensor the X100T can record around 3,200l/ph at low ISOs, with a particularly clean rendition of our test chart due to its X-Trans colour filter array. Resolution remains impressive through the standard sensitivity settings, dropping to around 2,800l/ph at ISO 3,200. At the extended settings of ISO 12,800 and above quality deteriorates rapidly, though, due to excessive noise.



## Dynamic range

The X100T only records raw files from ISO 200 to 6,400, so we're only showing results in this range. Our Applied Imaging tests register 12.2EV at ISO 200, dropping only slightly by ISO 800. It maintains impressively high dynamic range at higher settings, reflecting the clean shadow tones that are characteristic of files from the X-Trans sensor.



## Noise

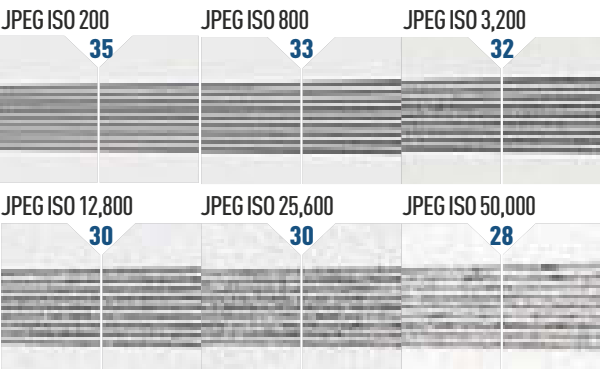
At low ISO sensitivities, the X100T gives very attractive images, with plenty of detail and a very likeable colour rendition to its JPEG output. It does very well as the sensitivity setting is raised too, with low-contrast detail only starting to deteriorate at ISO 3,200, and colours holding up well. Beyond this things break down fast, with ISO 12,800 only barely usable.



# Leica Q (Typ 116)

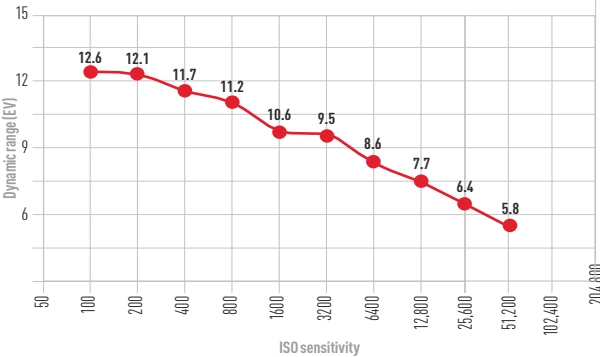
## Resolution

At around 3,500l/ph at ISO 100, the Leica Q out-resolves the X100T just as we'd expect, but its Bayer sensor array means that colour moiré is a bit more prevalent. However its full-frame sensor means that noise doesn't have too big an impact as the ISO is raised, and we still see around 3,200l/ph at ISO 3,200 in these tests. Even at ISO 50,000 the Q still resolves 2,800l/ph, as judged from our test chart.



## Dynamic range

The Leica Q's full-frame sensor offers superb dynamic range, with a reading of 12.6EV at ISO 100 in our Applied Imaging tests. The result is exceptionally malleable raw files with lots of shadow detail recoverable from raw files at low ISOs. Raising the sensitivity sees a monotonous fall, with very low results at the top two ISO settings.



## Noise

The Leica Q gives stunningly detailed noise-free images at ISO 100, and maintains its excellent quality as the sensitivity is raised. There's a little noise visible at ISO 3,200, but it's not remotely problematic, and even ISO 12,800 is entirely usable for smaller output sizes. Beyond this, noise has a more destructive impact, and ISO 50,000 should be avoided.



## How they compare

	Fujifilm X100T	Leica Q (Typ 116)
CONNECTIVITY	Fujifilm's Camera Remote app for iOS and Android allows both image sharing and remote control. However, the available settings are limited and unintuitive to use.	The Leica Q app for iOS and Android allows remote control with live view, touch focus and access to all camera settings. You can also download images to your phone.
ELECTRONIC SHUTTER	The electronic shutter has to be enabled in the menu and gives speeds up to 1/32,000sec. Turning it on disables the flash and extended ISO settings.	With speeds up to 1/16,000sec, the electronic shutter kicks in automatically when needed. High speeds can be set manually using the electronic top dial.
BATTERY LIFE	The NP-95 battery is rated for 330 shots per charge. An external charger is supplied, and the battery can also be charged using the Micro USB port.	The BP-DC12 Li-ion battery has a 1,200mAh capacity, and is charged externally. I was usually able to get a couple of hundred shots per charge.
VIDEO	Full HD 60fps video is available, with full manual control over exposure settings. But there's no image stabilisation so handheld footage will be jittery.	While full HD 60fps video is on offer, there's no manual control over exposure. The stabilised lens evens out camera shake during handheld recording.

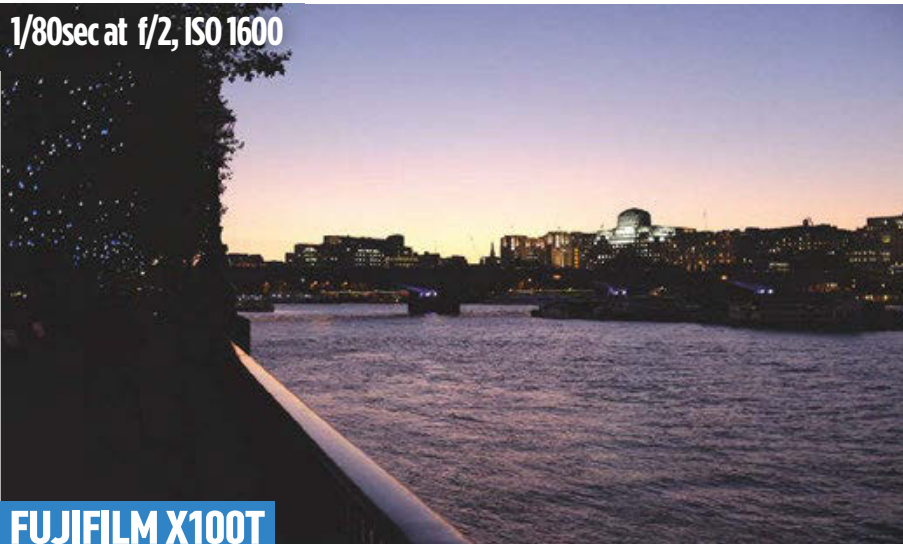
## Data file

	Fujifilm X100T	Leica Q (Typ 116)
Sensor	16.3-million-pixel, APS-C X-Trans CMOS II	24-million-pixel, full-frame CMOS
Output size	4896x3264	6000x4000
Focal-length magnification	1.5x	1x
Lens	23mm f/2	28mm f/1.7
Shutter speeds	200-6,400 (raw), 100-51,200 (JPEG)	100-50,000
Metering system	Multi, spot, average	Multi, spot, average
Exposure compensation	±3EV (0.3EV steps)	±3EV (0.3EV steps)
Drive mode	8fps	6fps
LCD	3in, 1.04 million dots	3in 1.04 million dots
Viewfinder	Hybrid optical/2.36-million-dot LCD	3.68-million-dot LCOS
AF points	49	169
Video	Full HD 60p	Full HD 60p
External mic	2.5mm stereo	No
Memory card	SD, SDHC, SDXC	SD, SDHC, SDXC
Power	NP-95 Li-ion	BP-DC12 Li-ion
Dimensions	126.5x74.4x52.4mm	130x80x93mm
Weight	440g	640g



## Real-world comparisons

1/80sec at f/2, ISO 1600



FUJIFILM X100T

### Low-light shooting

With its 23mm f/2 lens and eminently usable ISO 3,200, the X100T is no slouch in low light. But with no IS, you'll often need higher ISOs compared to the Leica Q.

1/4sec at f/1.7, ISO 400



LEICA Q

The Leica Q's combination of 28mm f/1.7 lens, optical stabilisation and full-frame sensor makes it a low-light monster. I was able to get sharp results handheld at a shutter speed of 1/4sec, which allowed me to shoot after dusk using ISO 400.

1/3200sec at f/2, ISO 200



FUJIFILM X100T

### Close ups

While the X100T's 23mm f/2 lens can focus within 10cm in its macro mode, results are soft at large apertures. It needs to be stopped down to f/5.6 for sharp results.

1/60sec at f/11, ISO 1600



LEICA Q

On the Leica Q you're required to twist a ring on the lens barrel to engage macro mode. Doing so will allow you to focus within 17cm of a subject, but the maximum aperture is then limited to f/2.8. Results from our macro testing were excellent.

1/200sec at f/5.6, ISO 400



FUJIFILM X100T

### Colour modes

The X100T includes Fuji's film-simulation modes, which mimic classic films and give superb colour output in its JPEGs (my favourite is the 'Astia/Soft' setting). It also has several black & white modes, which mimic different yellow, red and green lens filters. It's quick and easy to change modes in the menu.

1/100sec at f/4, ISO 100



LEICA Q

With the Q, Leica has radically improved its JPEG processing compared to its previous cameras, and simplified its colour modes in the process. The default standard mode gives attractive, fairly neutral output, and saturation can be adjusted in five levels. There's also a really nice monochrome mode, but it takes a lot of button pressing to turn it on or off.



# 28mm, 35mm and 50mm views: adapters vs crops

THE LEICA Q and the Fujifilm X100T are both fixed-lens cameras, but the different angles of view lend themselves to different purposes. With its 28mm lens, I found that the Leica Q was especially well suited to landscape, architecture and interior shooting. The X100T's narrower 35mm-equivalent view is better suited to shooting subjects such as street photography and people.

However, both cameras also give the option to go beyond the lenses' native angles of view (28mm and 35mm-equivalent respectively), but use distinctly different approaches. The Leica Q relies on cropping into the image, while the X100T can accept matched wide and tele-lens adapters. So what's the practical difference?

On the Leica Q, two crop modes are available: 1.25x to give a 15.4MP, 35mm-equivalent image, and 1.8x to give a 7.5MP, 50mm-equivalent image. By default, pressing the unlabelled button on the camera's back beneath the shutter button cycles through them, with the active field of view marked by rangefinder-style framelines. This may seem like an affectation, but it's a good way of indicating that you're in a crop mode, especially as this only applies to JPEG output – raw files are still recorded as full 24MP, 28mm shots. However I'd still like to see the option of cropping in and filling the viewfinder with the active area.

For the X100T, Fujifilm makes the matched WCL-X100 wideangle adapter and TCL-X100 telephoto adapter, which cost £270 and £200 respectively. These screw directly onto the front of the lens, but you'll have to remove the thread's cosmetic cover ring first (or the filter



Fujifilm's optional TCL-X100 adapter costs £200

adapter, if you're using it). This makes mounting and removing the adapters a slow process, meaning you're less likely to use them. It's also important to tell the camera that you're using the adapter, in order to get properly corrected images. This is done via the shooting menu, but can be assigned to an Fn button or added to the Q menu if you prefer.

While the Leica Q's 7.5MP image at the 50mm crop setting should be sufficient for an A4 print, it clearly won't match the X100T using the TCL-X100 converter. However, the Leica Q's 35mm crop setting is a close match for the X100T in terms of image quality and recorded detail, and at 28mm it performs better than the X100T with a wide converter. So, if you want the option of shooting at 50mm a lot, the X100T would be the better choice – otherwise the Leica Q has the edge.

## Our verdict

I'VE LONG been a fan of Fujifilm's X100-series cameras, for their combination of handsome good looks, superb handling and excellent image quality. However, ever since I first saw the Leica Q, I've been itching to compare them side-by-side. Because the X100T is so good – and at £840, already an extravagant purchase for most photographers – it seems impossible to believe that spending the extra money for the Leica could make any sense, no matter how lovely it might be. Indeed, for the price of the Leica Q you could buy yourself a silver X100T with its hood and adapter ring set, plus wideangle and telephoto converters, and still have enough money left to buy them all over again, but this time in black.

After spending a couple of weeks shooting the two side-by-side, though, I can genuinely see the point of the Leica Q. While the firm's APS-C-sensor compacts have struggled to match the X100 series, the Q is a better camera in almost every way. This goes beyond the headline specs of the 24MP full-frame sensor, 28mm f/1.7 lens and 3.7-million-dot electronic viewfinder. It's even better built and lovelier to hold and use, and the viewfinder is the best I've seen. Indeed, I hope Leica soon use it on a camera that can accept M-mount lenses.

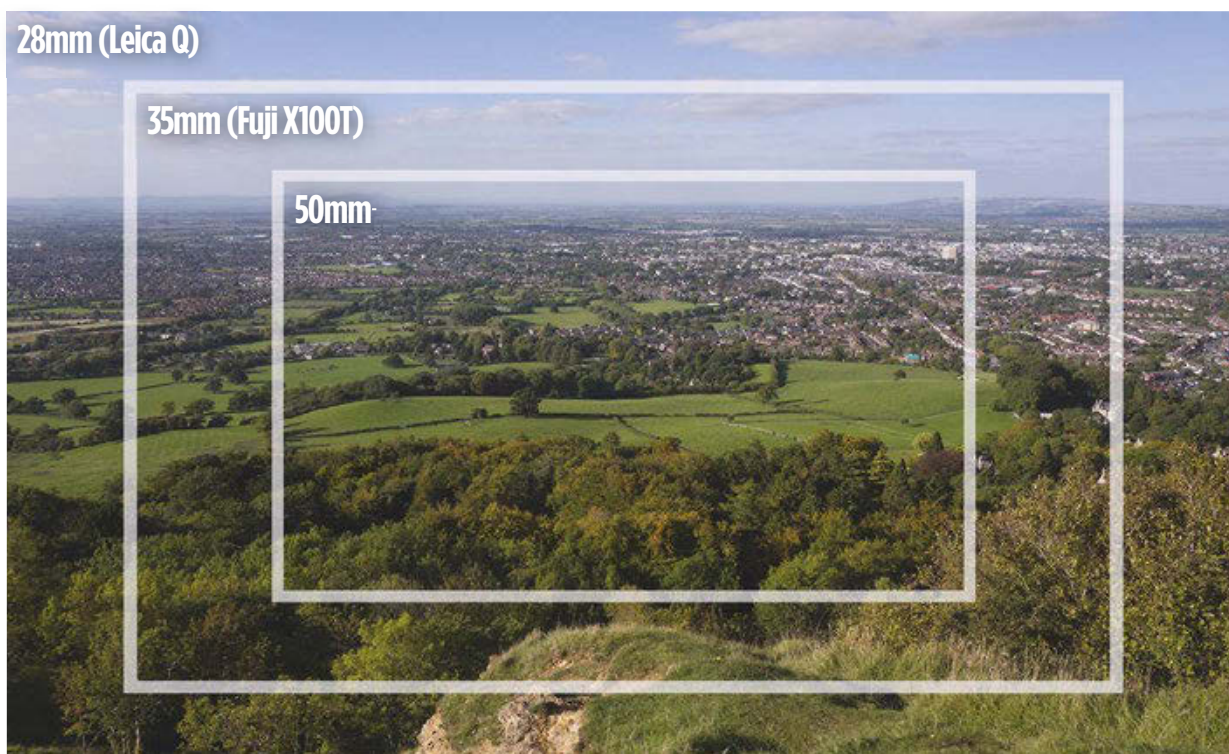
That's not to say that the X100T doesn't have its own advantages. It's slimmer and easier to carry around, and can be slipped into a coat or jacket pocket where the Leica Q will always need a bag. The X100T's more extensive external controls and Quick menu also eliminate the menu diving that can be needed on the Leica Q, and I prefer having a dedicated exposure compensation dial. The X100T's built-in ND filter is also very useful for shooting in bright light, and of course there's that clever hybrid viewfinder. In fact, for most photographers it's the more sensible choice.

Overall, though, I can't help but think that almost any photographer who likes the X100 series will instantly fall in love with the Leica Q. It's the best digital camera the company has ever made, and packed full of class-leading technology. In some respects it still feels first generation – for example, it's crying out for an on-screen Quick menu – but with its stunning design and image quality, it has to be one of the most desirable cameras on the planet right now, although at a price.

28mm (Leica Q)

35mm (Fuji X100T)

50mm



The Leica Q's 28mm lens is significantly wider than the Fujifilm X100T's 35mm-equivalent optic





Opening the lens to its maximum aperture helps to isolate subjects from their surroundings, making it ideal for portraiture



## Zeiss Batis 85mm f/1.8

**Michael Topham** finds out how the Zeiss Batis 85mm f/1.8 performs with the Sony Alpha 7R II

**W**hen I reviewed the Zeiss Batis 25mm f/2 a few weeks ago (AP 10 October), I also referred to the Zeiss Batis 85mm f/1.8 – a lens that, like the Batis 25mm f/2, has been created specially for full-frame mirrorless cameras made by Sony. Having been impressed by the innovative design and optical performance of the first Batis lens to pass through our hands, I'm keen to find out if the Zeiss Batis 85mm f/1.8 is just as good. I'll be finding out if it lives up to my expectations as one of the finest medium-telephoto primes for photographers specialising in portraiture, event and wedding photography.

Unlike the Zeiss's Loxia lenses and the newly announced Milvus lenses for DSLRs, one of the key selling points of the Batis lenses is their ability to offer full autofocus, with a similar focus-by-wire motor as used in native Sony/Zeniss lenses. However, as we found out when we reviewed the Batis 25mm f/2, there's

a lot more besides the autofocus that makes the Zeiss Batis lenses so special.

### Features

While the Zeiss Batis 25mm f/2 conceals an optical construction of ten elements in eight groups and draws on the manufacturer's Distagon design, the Zeiss Batis 85mm f/1.8 features 11 elements in eight groups and is based on the Sonnar design. (A name that's derived from the German word for sun and refers to the symbol of utmost brightness). Three of the 11 lens elements are made from what Zeiss describes as 'special' glass, while it also inherits the manufacturer's T\* anti-reflective coatings to eliminate the effects of flare and ghosting.

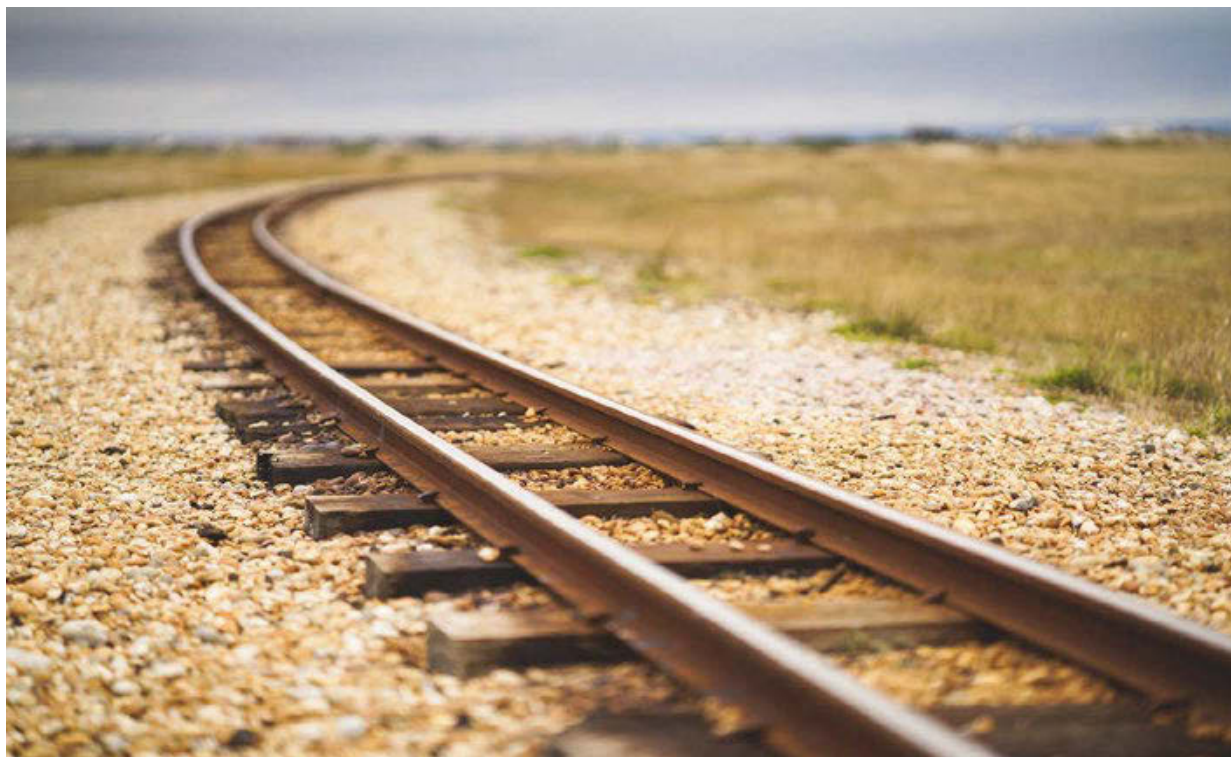
The aperture is adjustable from f/1.8 to f/22, and unlike the Batis 25mm f/2 it's the first Zeiss lens to feature built-in optical image stabilisation. Combined with in-camera stabilisation, this pairing provides the benefits

of both systems, effectively counteracting any accentuated camera shake that can occur from handholding a heavier lens covering a medium telephoto focal length. The lens uses specially designed high-performance linear motors to drive the autofocus, and the filter thread (67mm) doesn't rotate on focusing. In other respects, the lens has the ability to focus within 80cm and measures slightly longer than the Batis 25mm f/2, resulting in it being 140g heavier.

### Build and handling

The £909 price of this lens indicates that it's a premium optic, for which you'll receive excellent build quality. Its diameter is the same as the Batis 25mm f/2 (78mm), and between the mount and front of the lens there's a point where it gets slightly wider before you reach the rubberised manual-focus ring. Just ahead of this is an OLED panel that electronically displays the focus distance and depth of field markings we're typically used to seeing printed on the barrel. The idea is to provide better readability in low light or at night – which it does effectively. Towards the front, the barrel





The lens showed no signs of hesitation when focusing and locked onto these tracks with little fuss

curves out slightly to ensure that when the lens hood clicks into place the lens's flowing lines are maintained. Again, unlike a conventional autofocus lens, there's not a single button or switch in sight. Instead, users are required to switch between autofocus and manual focus via the camera.

The embossed Zeiss badges on both sides match the colour of the rubber seal at the rear of the mount, which is designed to prevent dust and moisture creeping between camera and lens. From behind the camera the lens feels well balanced when it's coupled to Sony's Alpha 7-series cameras. It doesn't feel too heavy, and the barrel is long enough to comfortably rest on your palm to offer additional support.

### Image quality

Opening this lens to its maximum aperture creates a pleasing shallow depth of field, and although it's not at its sharpest when used wide open, real-world images captured at f/1.8 are very attractive indeed. The edges of images are marginally softer than the centre at f/1.8, and as the aperture is stopped down to f/4 the centre sharpness steadily improves. By closing the lens down to f/8 you will find the perfect balance between centre and edge sharpness. Pushing past f/8 will naturally create a larger depth of field, but users will want to be wary of closing it down too far, with diffraction taking its toll on sharpness at f/16 and f/22.

Vignetting makes an appearance when it's used at f/1.8, although it's less obtrusive when the lens is closed to f/2.8, and by the time you reach f/4 there's virtually no sign of corner shading. Chromatic aberrations are well controlled by the lens and it was only when I studied the images I'd captured wide open at 100% that I noticed some purple and green fringes of colour along high-contrast edges. Pincushion distortion was flagged up on our distortion chart too, but this is easily fixed by applying the appropriate lens profile in the latest updated versions of Lightroom 6, Photoshop CS6 and Photoshop CC.



## Our verdict

ZEISS has meticulously designed the styling of this lens to ensure it complements Sony's Alpha 7-series cameras. It backs up its good looks with a robust build quality and superb image-quality performance. Just like the Zeiss Batis 25mm f/2, it also excels when it's coupled to cameras boasting the highest resolution sensors and I was impressed by how accurately and silently the autofocus went about its business in use.

There's been a demand for a high-quality medium-telephoto prime for Sony's Alpha 7-series cameras for a while and Zeiss has hit the nail on the head with the Batis 85mm f/1.8. The price might be hard to swallow, but for serious enthusiasts and professionals specialising in portraiture, events or wedding photography, it's a lens that will see regular use and will deliver results to be proud of.

There's always the try-before-you-buy approach to consider, and if the price of buying it outright puts you off, there's the option to hire it from companies such as Hirecamera (www.hirecamera.com), which will charge you as little as £29 per day.



### Data file

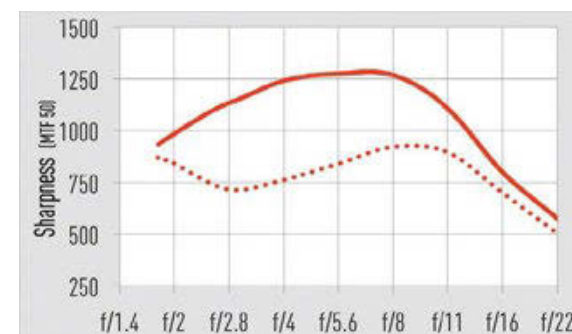
**Price** £909  
**Filter diameter** 67mm  
**Lens elements** 11  
**Groups** 8  
**Aperture** f/1.8-f/22  
**Minimum focus** 80cm  
**Length** 105mm  
**Diameter** 78mm  
**Weight** 475g  
**Lens mount** Sony E-mount

**Amateur Photographer Testbench GOLD**  
 ★★★★★

## Zeiss Batis 85mm f/1.8

### Resolution

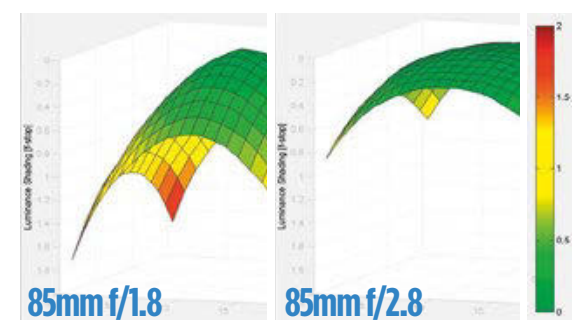
Our Applied Imaging tests show that the lens resolves reasonable sharpness at its maximum aperture, with the corners only appearing marginally softer than the centre. Closing down to f/5.6 and f/8 delivers optimum sharpness in the centre and at the edges. Pushing beyond these settings will introduce diffraction and produce softer results. While f/16 is usable, we'd stay clear of f/22.



f/1.8 centre at 85mm — f/1.8 edge at 85mm ·····

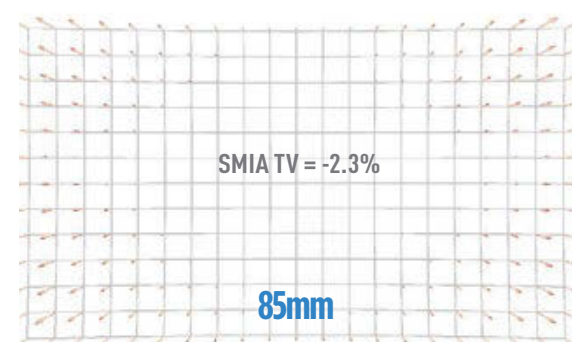
### Shading

Vignetting is obvious at the corners at f/1.8, rendering approximately 1.7EV darker than the centre of the image. Close the lens down to f/2.8 and the vignetting becomes much less obtrusive, with it clearing up almost completely by the time you reach f/4. Those who apply the requisite lens profile will be able to correct for it very easily.



### Curvilinear distortion

A close look at our results revealed that the lens exhibits pincushion distortion, with straight lines towards the edge of the frame bowing inwards. Again, it's a relatively quick fix in software by applying the relevant lens profile that's available in Lightroom v6.1.1 and Camera Raw v9.1.1.





ROUND TWO  
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## Amateur Filmmaker of the Year competition

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TO COINCIDE with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total.

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits

the round's particular theme.

Visit [www.thevideomode.com](http://www.thevideomode.com) to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with the most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

### Round Two: Time

Get creative in this round by exploring the passage of time in different ways. Play with frame rates to speed up or slow down your footage, or capture a moment like a child's birthday party in a cinematic manner. For examples, go to [www.thevideomode.com/examples](http://www.thevideomode.com/examples).

### Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit [www.thevideomode.com](http://www.thevideomode.com). When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

The overall winner will be announced in April 2016

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#### Round Two

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#### Round Three

Canon XC10 (with 128GB CFast card and reader), worth £1,999.99  
Canon Legria Mini X, worth £329.99

#### Overall prize

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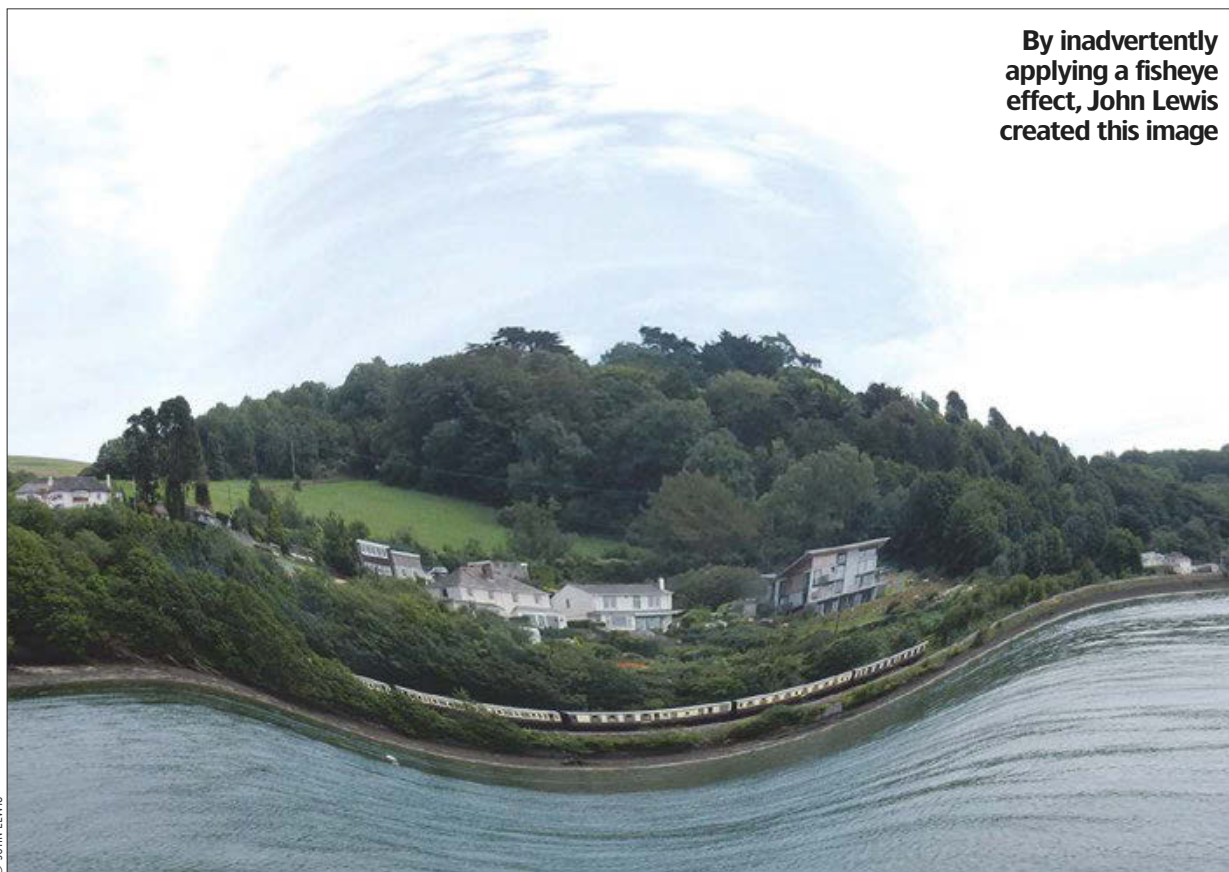
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Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

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By inadvertently applying a fisheye effect, John Lewis created this image



© JOHN LEWIS

## Freak mistake

**Q** I took this photograph (above) with a Nikon Coolpix S9700 camera while on holiday in Dartmouth, Devon. It was taken on a standard setting. Can you explain how it happened?

**John Lewis**

**A** Looking at this picture and its exposure data, it looks to me as if you've taken a shot at the wideangle setting of the lens and then applied a fisheye effect filter in-camera after shooting. It's possible to do this on the Nikon S9700 using the camera's 'quick effects' setting – when the image

is displayed immediately after shooting, pressing the 'OK' button opens the effects menu. The control dial can be used to select an effect, then to save a processed image you have to move the zoom controller to the 'T' position and press the 'OK' button. The filtered file should then be saved alongside the original version. So, if this is indeed what happened, you should have a matching, undistorted shot of the same scene.

This may seem like a lot of button presses to make a filtered file accidentally, but I could envisage this 'perfect storm' happening occasionally.

**Andy Westlake**

## Petri lens compatibility

**Q** I have a Petri FT EE camera and a full set of lenses, but would like to upgrade to a digital unit. Are any digital bodies compatible with the Petri FT EE mount? I'd like to have it fully coupled so that the automatic functions work. **Chuck Lohrmann**

**A** Unfortunately, there aren't any digital SLR bodies that will accept Petri lenses. But it should be possible to

use them on a compact system camera with a mount adapter. Adapters for Petri lenses are hard to come by in the UK, but I have found one from a US seller on eBay that would let you use your lenses on Sony Alpha 7-series full-frame CSCs. You don't quite get full automation, though, as these adapters are designed so that rotating the aperture ring will stop the lens down directly. It's best to focus with the aperture set wide open, then stop it down for shooting.

**Andy Westlake**

## Franzis software

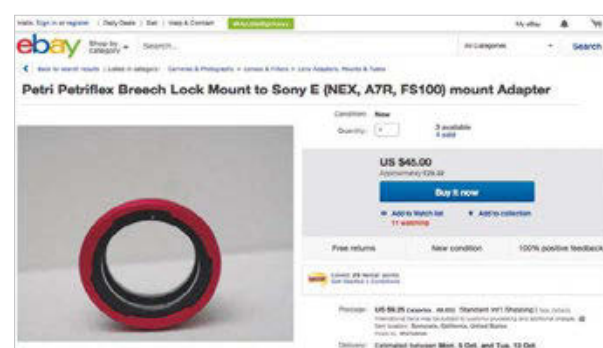
**Q** Having carried out a fair bit of photo editing over the past few years, I am always interested in any better method that might limit high ISO noise in my printing. It was therefore with some surprise that I came across a German product by Franzis called Denoise, which, if the company's claims are to be believed, would make a very dramatic reduction in ISO noise – more so than any photo-editing product I have used so far. This product can be used as a standalone program, so before I consider using it, could you tell me if AP has ever reviewed it and what your comments might be regarding its claims?

**Ian Newman**

**A** We haven't reviewed Franzis software or independently tested the company's claims. However, I can confirm that it is a reputable company that makes some interesting products, and from quick demonstrations I've seen of its other software (the company's stand was opposite the AP stand at The Photography Show this year), it appears to work very well.

You can try the software out for yourself before buying, from the English-language website [www.projects-software.com](http://www.projects-software.com), to test whether it will work for you. Two versions of the Denoise program are available – standard and professional. As always, I'd treat the claim of 'images with ISO 3,200 as clear as with ISO 100' with a degree of scepticism, as even the best noise-reduction algorithms can't necessarily distinguish image noise from real detail. But don't let that put you off from trying the software out, as all that matters is whether it fulfils a need for you.

**Andy Westlake**



Adapters for Petri lenses are available on eBay



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# My life in cameras

Paul Hobson recalls the cameras that shaped his life

## Paul Hobson



Wildlife photographer Paul Hobson has been shooting nature images for around 30 years. He works with a variety of publications and organisations. He's also received a number of prestigious awards and has

been highly commended in several more, including the British Wildlife Photographer of the year and Wildlife Photographer of the Year. Visit his website at [www.paulhobson.co.uk](http://www.paulhobson.co.uk).

### 1982 Pentax Spotmatic

This was my first serious camera, which I used to photograph birds at the nest with an old Tair 300mm lens. This lens needed manually stopping down, was big, heavy and clunky but very sharp. The Spotmatic had an annoying screw thread, so changing lenses was always a chore. However, it was an



incredibly reliable, solid workhorse, which took some serious punishment and still works today.

### 1984 Olympus OM-1

Initially, all my wildlife photography was of birds, and I was finding the Tair lens really limiting so I swapped to the Olympus OM system because of the wider range of lenses. The OM-1 was a beautiful, small and light camera that felt great in my hands. I used it for a few years with an Olympus 300mm and a Vivitar 500mm mirror lens. I liked the mirror lens at first, but after a while I got a bit fed up with the 'doughnut' rings that often appeared in the images.



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## BLAST FROM THE PAST

## Contaflex Super B

Ivor Matanle looks at the automated Zeiss Ikon Contaflex Super B

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THE ZEISS Ikon Contaflex Super B looked very similar to the 1962 Contaflex Super, but it was capable of shutter-priority automatic exposure. Both could use the Zeiss Ikon Pro-Tessar interchangeable-lens components, and both had an improved selenium-cell exposure meter. However, the Super B shutter is marked 'Synchro Compur', whereas 1962 Super's is marked 'Synchro Compur X'.

Most examples of the Contaflex Super B now have defective meters and won't work on automatic exposure, but provided the shutter and diaphragm mechanisms work, they can provide high-quality images when used manually. The Contaflex Super B also has a means of semi-automating flash exposures. In addition to the aperture numbers, the aperture selection ring has two flash-guide number scales. One is black for use with the 50mm lens and the other red for use with the 35mm.

**What's good** High optical quality from recomputed Tessar.

**What's bad** High cost of skilled camera repairs.



### 1987 Canon T90

I came to realise that I needed a good-quality 500mm lens and the best was the manual-focus Canon. I had to save up for a year and when I forked out £1,800 on a second-hand lens and T90 I almost went bankrupt! I loved the T90, and it's still the most ergonomic camera I have ever owned. It was like a well-fitting glove. Its only drawback was it was loud – on motordrive I always felt like I was machine gunning the birds I was photographing.



### 2005 Canon EOS 20D

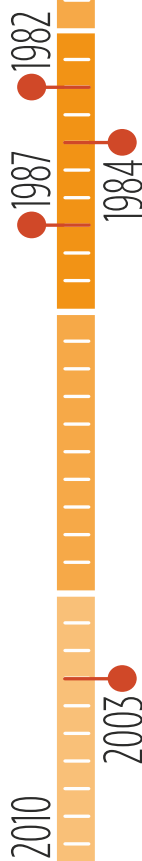
When I swapped to digital (after owning a variety of EOS cameras – the 5, 3 and 1V) I originally had a 10D, which I didn't like too much, particularly the slow start-up. So when the 20D appeared



I quickly traded up. This was a simple, reliable and neat digital camera. Its images were always bright and it was fairly quiet – a great bonus for a wildlife photographer.

### 2010 Canon EOS-1D Mark IV

I moved through the EOS-1D series as my wildlife photography evolved with a wider array of animals and plants. Some, like the EOS-1D Mark III, had a poor reputation, but I took my most successful photograph (an osprey that was highly commended in the Wildlife Photographer of the Year competition) with it. The Mark IV is the pinnacle of the range and I loved mine (I had two). I now use an EOS-ID X and EOS 5D Mark III, but I still miss the Mark IV, particularly the 1.3x crop factor. It was the nearest thing to my favourite camera, the T90.





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**Professor Newman on...**

# Blue Spectrum Refractive

Bob Newman looks at a new feature in Canon's latest lens, the EF 35mm f/1.4L II USM

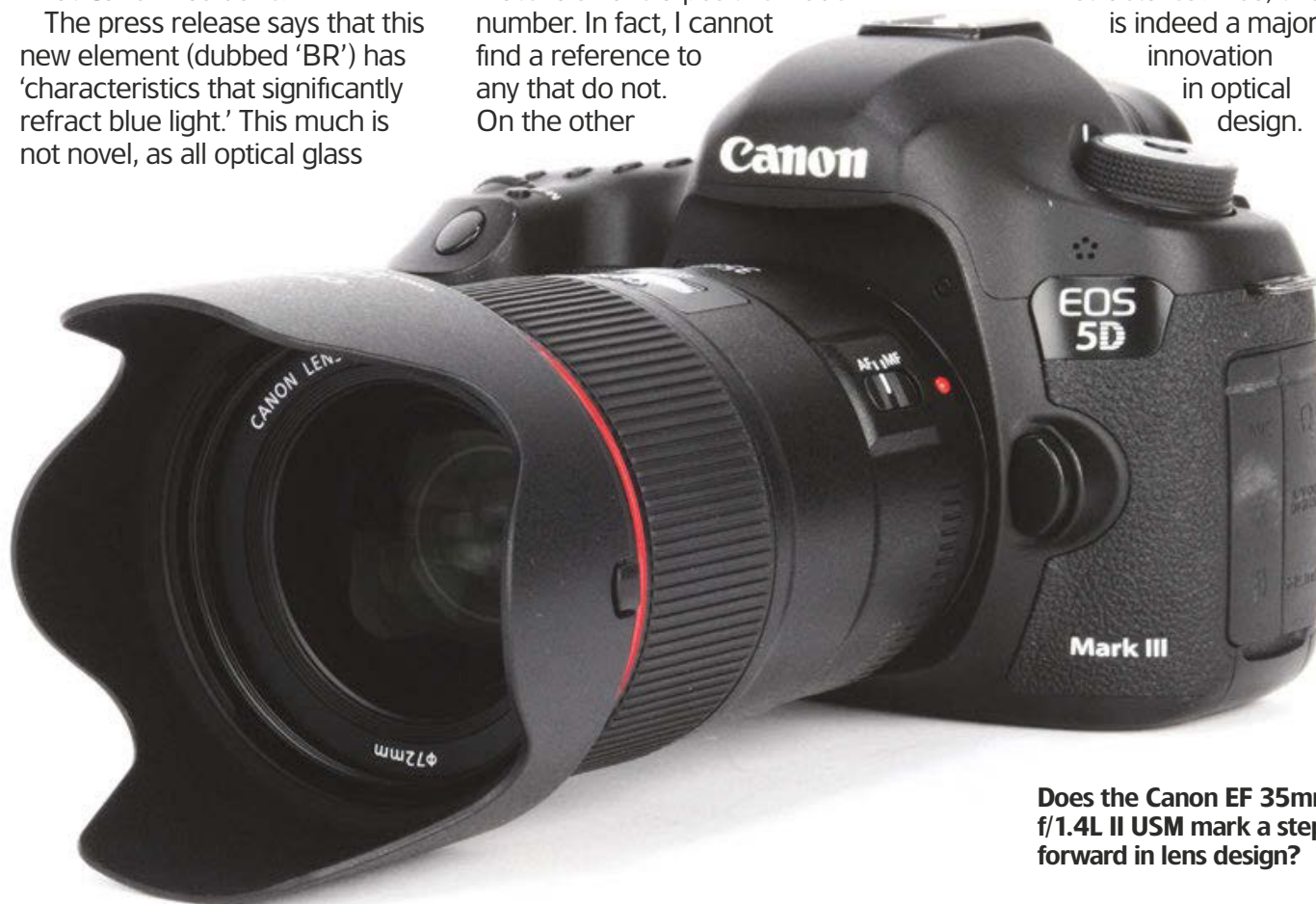
Canon has included another novel feature in one of its latest lens releases, the EF 35mm f/1.4L II USM. Canon calls this a Blue Spectrum Refractive element. The claim is that it significantly reduces chromatic aberration. Canon's press release, like most of its kind, gives some clues about what this new element does, but without being completely clear. Press releases are generally written by marketing experts, not scientists or engineers, and marketing people try to put what they've been told by the technical engineers into language that they think the public will understand, often without fully understanding it themselves. Add into the equation a translation from Japanese to English, and it's not surprising that things can get a little garbled. In this article, I'll try to deduce exactly what Canon has done.

The press release says that this new element (dubbed 'BR') has 'characteristics that significantly refract blue light.' This much is not novel, as all optical glass

significantly refracts blue light – if it didn't, it would be impossible to image blue objects. Thus, it must be concluded that the BR element refracts blue light in some way differently to common glass. In previous articles about lens design, I have discussed the root cause of chromatic aberration – the fact that all optical glasses have an index of refraction (light-bending power), which is smaller at long wavelengths (reds) than it is at short ones (blues). The property is called 'dispersion' and is measured by the Abbe number. (Incidentally, while the Canon press release suggests that blue light is more difficult to refract than red light, the reverse is true – another indication of garbling at marketing's hands, as Canon's optical engineers, of course, know this full well).

Practically all refractive materials have a positive Abbe number. In fact, I cannot find a reference to any that do not. On the other

hand, diffractive optics have effective numbers that are negative – hence the use of diffractive elements in some high-end long lenses. The use of a negative dispersion element to cancel out dispersion in other elements can result in a simpler and smaller optical solution than colour correction relying on the balancing of dispersion in positive and negative elements. There is a hint in the Canon press release that there's something unusual about the dispersion of this new material. The company says it 'offers unique light-dispersion characteristics', so perhaps the novelty is that Canon has found a refractive material with a negative Abbe number. The press release tells us that it was discovered by 'reviewing organic optical materials, beginning with the design of molecular structures'. If so, this is indeed a major innovation in optical design.



Does the Canon EF 35mm f/1.4L II USM mark a step forward in lens design?

**Bob Newman** is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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100mm f2 Makro	£1,346
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See website for full listing Cash back available

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24.2 megapixels  
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1080p movie mode

**£20 CASHBACK\***

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24.2 megapixels  
5.0 fps  
1080p movie mode

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1080p movie mode

**£20 CASHBACK\***

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6.0 fps  
1080p movie mode

**£20 CASHBACK\***

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CUSTOMER REVIEW: D7100 Body  
★★★★★ 'Quality bit of kit! Love it!'  
Fang! - Warwickshire

Read our D7200 review on our blog at [wex.co.uk/blog](http://wex.co.uk/blog)



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24.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS Sensor

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6.5 fps  
1080p movie mode  
Full Frame CMOS Sensor

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Sony Cashback\* offer ends 31.1.16

**A6000**  
Black or Silver

24.3 megapixels  
11.0 fps  
1080p movie mode

**£50 CASHBACK\***

**A6000** From **£439**

A6000 Body **£389 Inc. £50 C/back\***  
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price you pay today £494

**A77 II**

24.3 megapixels  
12.0 fps  
1080p movie mode

**A77 II** From **£764**

A77 II Body **£764**  
A77 II + 16-50mm **£1199**  
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**GH4**

16.05 megapixels  
12.0 fps  
4K Video

**£50 CASHBACK\***

**GH4** From **£999**

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price you pay today £999  
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price you pay today £1199  
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**GX8**  
Silver or Black

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8.0 fps  
4K Video

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**GX8** From **£999**

NEW GX8 Body **£949 Inc. £50 C/back\***  
price you pay today £999  
NEW GX8 + 14-140mm **£1279 Inc. £120 C/back\***  
price you pay today £1399  
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**OM-D E-M1**  
Black or silver

16.3 megapixels  
10.0 fps  
1080p movie mode

**£100 CASHBACK\***

**OM-D E-M1** From **£899**

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**E-M10 II**  
Black or Silver

16.3 megapixels  
8.5 fps

**£100 CASHBACK\***

**E-M10 II** From **£549**

OM-D E-M10 II Body **£549**  
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price you pay today £349

**PENTAX**

**K-3 II**

24.3 megapixels  
8.3 fps  
1080p movie mode

**K-3 II** From **£749**

K-3 II Body **£749**  
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## FUJIFILM

**X-E2** Black or Silver

16.3 megapixels  
7.0 fps

**X-E2** From **£499**

X-E2 Body **£499**  
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**X-T10**  
Black or Silver

16.3 megapixels  
8 fps  
1080p movie mode

**£100 CASHBACK\***

**X-T10** From **£499**

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## The new EOS 5DS – A revolution in resolution

The first of its kind in the EOS line-up, the Canon 5DS is a full-frame DSLR boasting a groundbreaking 50.6-megapixel CMOS sensor for professional photographers who want high-resolution images and extraordinary detail.

Aimed at the most demanding professionals, the 5DS R sports a low-pass cancellation filter to deliver sharpness and extraordinary clarity.

**NEW 5DS Body £2999**  
**NEW 5DS R Body £3199**

50.6 megapixels 5.0 fps 1080p movie mode

**NEW 5DS Body £2999** **NEW 5DS R Body £3199**  
Up to £250 cashback\* when bought with selected lenses. Offer ends 31.1.16  
See [www.wex.co.uk/canon5ds](http://www.wex.co.uk/canon5ds) for details

**Canon** | **PRO**  
PARTNER

**EOS 760D**

24.7 megapixels  
5.0 fps  
1080p movie mode

**£50 CASHBACK\***

**NEW 760D Body £649**

**NEW 760D Body £599 Inc. £50 C/back\***  
price you pay today £649  
**750D Body £456 Inc. £50 C/back\***  
price you pay today £506  
**750D + 18-55mm £512 Inc. £50 C/back\***  
price you pay today £562  
**750D + 18-135mm £689 Inc. £50 C/back\***  
price you pay today £739

**700D Body £341 Inc. £50 C/back\***  
price you pay today £391  
**700D + 18-55mm IS STM £419 Inc. £50 C/back\***  
price you pay today £469

**Canon** | **PRO**  
PARTNER

**EOS 70D**

20.2 megapixels  
7.0 fps  
1080p movie mode

**£60 CASHBACK\***

**70D From £729**

**70D Body £669 Inc. £60 C/back\***  
price you pay today £729  
**70D + 18-55mm f3.5-5.6 IS STM £686 Inc. £60 C/back\***  
price you pay today £746  
**70D + 18-135mm f3.5-5.6 IS STM £879 Inc. £60 C/back\***  
price you pay today £939

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up'  
Adam – Portsmouth

**Canon** | **PRO**  
PARTNER

**EOS 7D MkII**

20.2 megapixels  
10.0 fps  
1080p movie mode

**up to £250 CASHBACK\***  
when bought with selected lenses

**7D Mk II Body £1299**

7D Mark II Body £1299

**Canon** | **PRO**  
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**EOS 6D**

20.2 megapixels  
4.5 fps  
1080p movie mode  
Full Frame CMOS sensor

**£100 CASHBACK\***

**6D Body £1133**

6D Body £1033 Inc. £100 C/back\*  
price you pay today £1133

**Canon** | **PRO**  
PARTNER

**EOS 5D Mark III**

22.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS sensor

**up to £250 CASHBACK\***  
when bought with selected lenses

**5D Mark III Body £2249**

5D Mark III Body £2249

CUSTOMER REVIEW: EOS 5D Mk III Digital SLR Camera

★★★★★ 'You haven't got one? Get one!'  
Roland – Northampton

**Canon** | **PRO**  
PARTNER

**EOS 1Dx**

18.1 megapixels  
12.0 fps  
Full Frame CMOS sensor

**1Dx Body £4399**

1Dx Body £4399

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.'  
Dave – Cornwall

Canon winter Cashback\* offer ends 13.1.16

### Pre-Loved cameras

Quality used cameras, lenses and accessories with 12 months warranty\*

[www.wex.co.uk/pre-loved](http://www.wex.co.uk/pre-loved)

\*Excludes items marked as incomplete or for spares

#### Tripods

<b>Manfrotto</b> Imagine More	<b>Manfrotto</b> Imagine More	<b>JOBY</b>
MT190XPRO3 • 160cm Max Height • 9cm Min Height	Befree Travel Tripod • 144cm Max Height • 34cm Min Height	Hybrid GP2B • 1000g Max Load • 25.7cm Height
MT190XPRO3 .....£129	Aluminium Available in Black, Red, Green and Blue.....£139	Joby Tripods Original.....£17
MT190XPRO4 .....£159	Carbon Fibre .....£279	Hybrid.....£29
MT190CXPRO3 Carbon Fibre .....£229		SLR Zoom.....from £39
MT190CXPRO4 Carbon Fibre .....£249		Focus GP-8.....from £79
MT190XPRO3 + 496RC2 Ball Head.....£139		
MT190XPRO4 + 496RC2 Ball Head.....£189		

<b>Manfrotto</b> Imagine More	<b>JOBY</b>
MT190XPRO3 • 160cm Max Height • 9cm Min Height	Hybrid GP2B • 1000g Max Load • 25.7cm Height
MT190XPRO3 .....£129	Joby Tripods Original.....£17
MT190XPRO4 .....£159	Hybrid.....£29
MT190CXPRO3 Carbon Fibre .....£229	SLR Zoom.....from £39
MT190CXPRO4 Carbon Fibre .....£249	Focus GP-8.....from £79
MT190XPRO3 + 496RC2 Ball Head.....£139	
MT190XPRO4 + 496RC2 Ball Head.....£189	

<b>Manfrotto</b> Imagine More	<b>JOBY</b>
MT190XPRO3 • 160cm Max Height • 9cm Min Height	Hybrid GP2B • 1000g Max Load • 25.7cm Height
MT190XPRO3 .....£129	Joby Tripods Original.....£17
MT190XPRO4 .....£159	Hybrid.....£29
MT190CXPRO3 Carbon Fibre .....£229	SLR Zoom.....from £39
MT190CXPRO4 Carbon Fibre .....£249	Focus GP-8.....from £79
MT190XPRO3 + 496RC2 Ball Head.....£139	
MT190XPRO4 + 496RC2 Ball Head.....£189	

<b>Manfrotto</b> Imagine More	<b>JOBY</b>
MT190XPRO3 • 160cm Max Height • 9cm Min Height	Hybrid GP2B • 1000g Max Load • 25.7cm Height
MT190XPRO3 .....£129	Joby Tripods Original.....£17
MT190XPRO4 .....£159	Hybrid.....£29
MT190CXPRO3 Carbon Fibre .....£229	SLR Zoom.....from £39
MT190CXPRO4 Carbon Fibre .....£249	Focus GP-8.....from £79
MT190XPRO3 + 496RC2 Ball Head.....£139	
MT190XPRO4 + 496RC2 Ball Head.....£189	

#### Flashguns & Lighting Accessories

<b>Canon</b>   <b>PRO</b> PARTNER	<b>Macrolites:</b>	<b>Nikon</b>   <b>PRO</b> PARTNER	<b>Speedlights:</b>	<b>Kits:</b>	<b>SONY</b>   <b>PRO</b> PARTNER	<b>Flashguns:</b>	<b>OLYMPUS</b>   <b>PRO</b> PARTNER	<b>Flashguns:</b>	<b>PEKTA</b>   <b>PRO</b> PARTNER	<b>Flashguns:</b>	
600EX-RT £399 Inc. £50 C/back* price you pay today £449	MR-14EX II £499	SB700 £229	SB910 £339	R1 Close-Up £415	HVL-F43M £275	HVL-F60AM £439	FL-300R £134.99	FL-600R £279	AF 540FGZ £349	AF 360FGZ £225	
430EX II £199	MT-24EX £749	SB700 £229	SB910 £339	R1 Close-Up £415	HVL-F43M £275	HVL-F60AM £439	FL-300R £134.99	FL-600R £279	AF 540FGZ £349	AF 360FGZ £225	
24 AF-1 £49.99	15 MS-1 £249	EF 610 DG ST £109.99	EF 610 DG Super £149.99	EM-140 DG Macro Flash From £314.99	MG8000 £349	Di700.....£159 Di866 Mark II.....£199	PF30X.....£74.99 16R Pro.....£337.99	Sekonic L-308s £139	Pro 478DR £299.99	DigiPro F £159.99	
44 AF-1 £125	EF 610 DG ST £109.99	EF 610 DG Super £149.99	EM-140 DG Macro Flash From £314.99	MG8000 £349	Di700.....£159 Di866 Mark II.....£199	PF30X.....£74.99 16R Pro.....£337.99	Sekonic L-308s £139	Pro 478DR £299.99	DigiPro F £159.99		
52 AF-1 £179	58 AF-2 £249	15 MS-1 £249	EF 610 DG ST £109.99	EF 610 DG Super £149.99	EM-140 DG Macro Flash From £314.99	MG8000 £349	Di700.....£159 Di866 Mark II.....£199	PF30X.....£74.99 16R Pro.....£337.99	Sekonic L-308s £139	Pro 478DR £299.99	DigiPro F £159.99
MiniTT1 £149 FlexTT5 £149	Plus III Set £229	PlusX Set £139.99	Sand Bag £9.99	3m Background Support £99	Light Stands From £10.99	Softlite Reflector Kits Inc Honeycomb & Diffuser: 42cm £49 55cm £69 70cm £129	Rogue FlashBender From £23.99	INTERFIT Folding Softbox From £54.99	Reflector Bracket £24.99	Off Camera flash Cord From £30.99	
Micro Apollo £25.99	Collapsible Umbrella Flash Kit £65	Ezybox Softbox £44.99	Ezybox Hotshoe From £89.99	EzyBalance Grey £19.99	Background Support £124.99	TriFlip Kits From £69.99	Urban Collapsible £165	Reflectors: 30cm £12.50 50cm £22.99 75cm £34.99 95cm £59 120cm £74.99	Tilthead £17.99		

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\*CASHBACKS are redeemed via product registration with the manufacturer. Please refer to our website for details.  
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Norwich. NR6 5DP. Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm



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## DSLR Lenses



### CANON LENSES

EF 20mm f2.8 USM	£385
EF-S 24mm f2.8 Pancake	£129
EF 28mm f1.8 USM	£345
EF 35mm f2.0 IS USM	£354
<b>Inc. £45 Cashback**</b> price you pay today	£399
EF 40mm f2.8 STM	£98.97
<b>Inc. £20 Cashback**</b> price you pay today	£118.97
EF 50mm f1.2 L USM	£885
<b>Inc. £110 Cashback*</b> price you pay today	£995
EF 50mm f2.5 Macro Lens	£201
EF 85mm f1.2 L USM II	£1349
<b>Inc. £150 Cashback*</b> price you pay today	£1499
EF 100mm f2.8 USM Macro	£328
<b>Inc. £45 Cashback**</b> price you pay today	£373
EF 300mm f4.0 L IS USM	£959
EF-S 10-22mm f3.5-4.5 USM	£332
<b>Inc. £45 Cashback**</b> price you pay today	£377
EF 11-24mm f4L USM	£2799
EF-S 15-85mm f3.5-5.6 IS USM	£509
EF-S 17-55mm f2.8 IS USM	£457
<b>Inc. £45 Cashback**</b> price you pay today	£502
EF-S 18-55mm f3.5-5.6 IS STM Lens	£169
EF-S 18-135mm f3.5-5.6 IS STM	£278
<b>Inc. £20 Cashback**</b> price you pay today	£298
EF-S 18-200mm f3.5-5.6 IS	£356
EF 24-70mm f2.8 L IS USM II	£1400
EF 24-105mm f4.0 L IS USM	£563
<b>Inc. £75 Cashback*</b> price you pay today	£638
EF 28-135mm f3.5-5.6 IS USM	£359
EF 70-200mm f2.8L IS USM II	£1499
EF 70-300mm f4.0-5.6 L IS USM	£784
<b>Inc. £110 Cashback**</b> price you pay today	£894
EF 100-400mm f4.5-5.6L IS USM II	£1849

EF-S 10-18mm f4.5-5.6 IS STM	£161
<b>Inc. £20 Cashback**</b> price you pay today	£181
EF-S 55-250mm f4.5-5.6 IS STM	£200
EF 16-35mm f2.8 L Mk II USM	£1069
EF 100mm f2.8 L Macro IS USM	£544.50
<b>Inc. £75 Cashback*</b> price you pay today	£619.50
EF 24-70mm f4 L IS USM	£525
<b>Inc. £150 Cashback**</b> price you pay today	£675
EF 50mm f1.8 STM	£97
EF 28-300mm f3.5-5.6 L IS USM	£1795
<b>NEW</b> EF 35mm f1.4L II USM	£1799



### NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED Lens	£1199
20mm f1.8 G AF-S ED	£539
24mm f1.4 G AF-S ED	£1379
28mm f1.8 G AF-S	£495
35mm f1.8 G ED AF-S	£429
40mm f2.8 G AF-S DX Micro	£185
45mm f2.8 D PC-E Micro	£1393
50mm f2.8 G AF-S ED Micro	£369
60mm f2.8 D AF Micro	£368
58mm f1.4 G AF-S	£1135
85mm f1.8 G AF-S	£339
105mm f2.8 G AF-S VR IF ED Micro	£619
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0E AF-S PF ED VR	£1639
<b>NEW</b> 500mm f4.0E FL AF-S ED VR	£8149
<b>NEW</b> 600mm f4.0E FL AF-S ED VR	£9649
10-24mm f3.5-4.5 G AF-S DX	£639

14-24mm f2.8 G ED AF-S	£1315
<b>NEW</b> 16-80mm f2.8-4G ED AF-S DX VR	£869
16-85mm f3.5-5.6 G ED AF-S DX VR	£429
17-55mm f2.8 G ED DX AF-S IF	£979
18-35mm f3.5-4.5G AF-S ED	£519
18-105mm AF-S DX f3.5-5.6 G ED VR	£195
18-140mm f3.5-5.6 G ED AF-S DX VR	£429
18-200mm f3.5-5.6 G ED AF-S DX VR II	£549
18-300mm f3.5-5.6 ED AF-S VR	£669
24-70mm f2.8 G ED AF-S	£1199
24-85mm f3.5-4.5 AF-S G ED VR	£346
24-120mm f4 G AF-S ED VR	£729
28-300mm f3.5-5.6 G ED AF-S VR	£655
55-200mm f4.0-5.6 G AF-S ED DX VR II	£254
55-300mm f4.5-5.6 G AF-S DX VR	£269
70-200mm f2.8G ED AF-S VR II	£1579
70-300mm f4.5-5.6 G ED AF-S IF VR	£399
80-400mm f4.5-5.6 G ED AF-S VR	£1799
<b>NEW</b> 24-70mm f2.8E AF-S ED VR	£1849
<b>NEW</b> 200-500mm f5.6E AF-S ED VR	£1179
<b>NEW</b> 24mm f1.8G AF-S ED	£629

18-200mm f3.5-6.3 DC OS HSM II	£239
18-250mm f3.5-6.3 DC Macro OS HSM	£299
18-300mm f3.6-6.3 C DC Macro OS HSM	£362
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£739
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£799
120-300mm f2.8 OS	£2609
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£699
150-600mm f5.0-6.3 S DG OS HSM	£1449
24mm f1.4 DG HSM A	£699
150-600mm f5-6.3 C DG OS HSM	£879
24-35mm f2 DG HSM A	£949

## TAMRON

### TAMRON LENSES - with 5 Year Warranty

180mm f3.5 Di SP AF Macro	£629
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£349
15-30mm f2.8 SP Di VC USD	£849
16-300mm f3.5-6.3 Di II VC PZD Macro	£399
18-270mm f3.5-6.3 Di II VC PZD	£269
24-70mm f2.8 Di VC USD SP	£679
28-300mm f3.5-6.3 Di VC PZD	£529

Canon lens Cashback\* offer ends 26.10.15  
Canon winter Cashback\*\* offer ends 13.1.16

**For Canon-fit Tamron, Sigma or Samyang lenses, visit our website**

## Photo Bags & Rucksacks



### Whistler BP 350 AW Backpack

Perfect for carrying a pro DSLR with lens attached, a 2-litre hydration reservoir (not included), plus extra gear such as a bike helmet, jacket, snacks and a compact tripod.



Whistler:	
BP 350 AW	£257
BP 450 AW	£286

### Photo Sport BP 200 AW Black

Designed to hold a digital SLR with battery grip and mid-range zoom lens attached, 3-4 additional lenses, a flashgun and iPad/tablet.



Photo Sport BP:	
200 AW	£118
300 AW	£147



### Imagine More

### Manfrotto Pro Light 3N1 Backpacks

Designed to hold a digital SLR with battery grip and mid-range zoom lens attached, 3-4 additional lenses, a flashgun and iPad/tablet.



3N1-25	£169
3N1-35	£199



### Anvil Slim Professional Backpack

Designed to hold a digital SLR with battery grip and mid-range zoom lens attached, 3-4 additional lenses, a flashgun and iPad/tablet.



Anvil:	
Anvil Slim	£189.99
Anvil Super	£189.99
Anvil Pro	£209.99

### Billingham



### Hadley Pro Original Khaki

Canvas/Leather: Khaki, Black  
FibreNyte/Leather: Khaki, Sage, Black.

Digital	£109
Small	£139
Large	£154
Pro Original	£169

## Computing



### PIXMA Pro 100S

PIXMA Pro 100S	£375
PIXMA Pro 10S	£529
PIXMA Pro 1	£629



<b>NEW</b> Datacolor Spyder 5 Pro	£129
i1 Display Pro	£159
ColorMunki Smile	£67

Intuos5 Pro Professional Pen and Touch Tablet	
Small	£159.99
Medium	£229.99
Large	£319.99

## Digital Compact Cameras

Digital compact camera batteries, cases and accessories are available on our website



**PowerShot SX60 HS**  
£286 **Inc. £25 Cashback\***  
price you pay today £311



**PowerShot G7 X**  
£331 **Inc. £25 Cashback\***  
price you pay today £356



**PowerShot G1 X Mark II**  
£458 **Inc. £30 Cashback\***  
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IXUS 160	£70
PowerShot SX610 HS	£164
PowerShot D30	£194
PowerShot S120	£186
PowerShot SX530 HS	£209
<b>Inc. £20 Cashback*</b> price you pay today	£229
PowerShot SX710 HS	£229
PowerShot G16	£289

Canon Cashback\* offer ends 13.1.16



### WG-30 Red or Black

Ricoh GR II  
16.2 Megapixel with fixed f2.8 GR lens



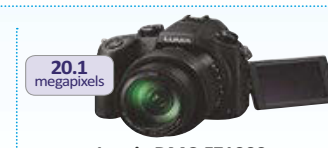
### Black or Silver



**Lumix LX100**  
£559 **Inc. £30 Cashback\***  
price you pay today £589



**Lumix TZ60**  
£198 **Inc. £40 Cashback\***  
price you pay today £238



**Lumix DMC-FZ1000**  
£569 **Inc. £30 Cashback\***  
price you pay today £599

Lumix FZ72	£169
<b>Inc. £30 Cashback*</b> price you pay today	£199
Lumix TZ57	£139
<b>Inc. £20 Cashback*</b> price you pay today	£159
Lumix TZ70	£239
<b>Inc. £40 Cashback*</b> price you pay today	£279
Lumix FZ200	£269
<b>Inc. £30 Cashback*</b> price you pay today	£299

Panasonic Cashback\* offer ends 25.1.16



### Stylus TG-4

£282

Stylus SP-100EE	£225
Stylus Tough TG-860 Black, Silver & White	£229
Stylus 1s	£379

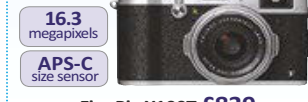


**Cyber-Shot RX10 II**  
£1149 **Inc. £50 Cashback\***  
price you pay today £1199

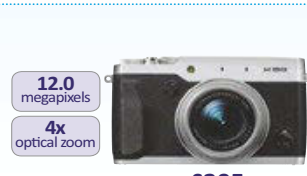
Cyber-Shot RX10	£549
<b>Inc. £50 Cashback*</b> price you pay today	£599
Cyber-Shot RX100 IV	£799
<b>Inc. £50 Cashback*</b> price you pay today	£849
Cyber-Shot RX100 III	£519
<b>Inc. £50 Cashback*</b> price you pay today	£569
Cyber-Shot RX100 II	£399
Cyber-shot HX400	£259
<b>Inc. £40 Cashback*</b> price you pay today	£299
Cyber-shot WX500	£255



### Black or Silver



**FinePix X100T** £839

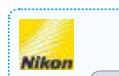


**FinePix X30** £305

FinePix S9200	£169
FinePix S1	£279
FinePix S9800	£179
FinePix XP80 Purple and Black	£129
XQ2 Silver and Black	£269



**Cyber-Shot HX90V**  
£279 **Inc. £30 Cashback\***  
price you pay today £309



**Coolpix P900** £499



\*GoPro available separately



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# WINTER CASHBACK



£25  
CASHBACK

## CANON G7 X

Designed for advanced photographers, expert compacts are the perfect, portable alternative or complement to a DSLR. They deliver exceptional performance and are ideal for creative shooting.

£359



£50  
CASHBACK

## CANON 750D / 760D

The EOS 750D body is the ideal DSLR if you're looking to capture stunning images and Full HD movies of special memories, with the assurance of automatic shooting modes

The EOS 760D body gives enthusiast photographers more creative freedom and manual controls to instinctively create impactful photography.

£499/£649

£100  
CASHBACK



## CANON 6D

£1129

Your entry into the full-frame world!  
Full-frame 20.2-megapixel sensor  
Tough, lightweight construction  
Max ISO 25,600 (expandable to ISO 102,400)  
11-point AF sensitive down to -3EV  
GPS\* records your location  
Wi-Fi\*\* file transfer and remote control  
Full-HD video  
Water/Dust resistant

Castle  
Cameras



[www.castlecameras.co.uk](http://www.castlecameras.co.uk)

Canon

PRO  
PARTNER

prices correct as of 09/10/15, prices may change, see website for current details



**Saturday 24th October 2015, 10am-5pm**  
Cavendish Conference Centre, Duchess Mews, London, W1G 9DT  
(5 mins walk from Oxford Circus)

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**Damien Demolder** *Photographer & Journalist - Fujifilm Workshop*  
**Danny Green** *Canon Explorer - Photographic Advice*  
**EOS Training Academy** *Canon EOS Tuition*

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Used Equipment  
Manager

Direct Line: **0207 467 9912**

Email: [dale@cameraworld.co.uk](mailto:dale@cameraworld.co.uk)

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...Most Digital SLR's, CSC Camera's, 35mm SLR's, AF & MF lenses, Tripods, Studio Lighting Kits, Medium Format Kits, Light Meters and lots, lots more!

### REAL PEOPLE, REAL EXPERIENCE & ADVICE THAT YOU CAN TRUST!

"In particular, we're looking for great condition Hasselblads and Twin Lens Reflex cameras such as Rolleiflex and Yashicamat. Also, classic 35mm cameras like Pentax K1000, Minolta X300/X700 and Canon A1/AE1. And, of course, all recent and current DSLR equipment. Canon EOS 5D Mark II's, L series lenses, Nikon D700, pro Nikon lenses. We also have a high demand for Panasonic/Olympus Micro 4/3 equipment. The list goes on!

**Please give me a call, what have you got to lose! I think you will be pleasantly surprised and it's great to have a chat!"**



## As easy as... 1-2-3!



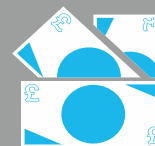
### 1. GET IN TOUCH

Just give Dale a call and have a chat. Or fill out our simple form at [www.cameraworld.co.uk/used](http://www.cameraworld.co.uk/used)



### 2. GET COLLECTED

Pop it in the post or we can collect it when convenient\*  
\*Dependant on value.



### 3. GET PAID

Take advantage of one of our super Trade-Up Offers, or just take the money and **ENJOY!**

## Here are some of Dale's Special Offers ...100s MORE ONLINE!

Bronica  
**ETRS & 40mm**  
& AE Prism Kit  
Good



**NOW £255**  
WAS £325 **SAVE £70**

Canon  
**300mm F4**  
L IS USM  
Excellent



**NOW £695**  
WAS £755 **SAVE £60**

Multiblitz  
**Proflux 600w**  
Lighting Kit  
Excellent



**NOW £215**  
WAS £275 **SAVE £60**

Olympus  
**OMD EM1 Silver**  
& 12-40mm Pro  
Mint & Boxed



**NOW £925**  
WAS £1,025 **SAVE £100**

Sigma  
**15mm F2.8 EX**  
Fisheye EOS Fit  
Excellent+



**NOW £300**  
WAS £357 **SAVE £57**





## Lowering the cost of printing...

We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.  
We are located in Leamington Spa, in the heart of Warwickshire.  
If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

## Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."  
- Computer Upgrade Magazine



Canon		EPSON	
<b>PGi29 Pixma Pro 1</b> <b>Originals:</b> Set of 12 Colours 36ml each <b>£229.99</b> <b>£19.99</b>		<b>No.16 Fountain Pen Inks</b> <b>Originals:</b> No.16 Set of 4 <b>£22.99</b> No.16 Black 5.4ml <b>£7.99</b> No.16 Colours 3.1ml each <b>£5.99</b> No.16XL Set of 4 <b>£42.99</b> No.16XL Black 12.9ml <b>£14.99</b> No.16XL Colours 6.5ml each <b>£11.99</b> <b>Compatibles:</b> No.16 Set of 4 <b>£14.99</b> No.16 Black 12ml <b>£3.99</b> No.16 Colours 12ml each <b>£3.99</b>	
<b>PGi72 Pixma Pro 10</b> <b>Originals:</b> Set of 10 Colours 14ml each <b>£94.99</b> <b>£9.99</b>		<b>No.18 Daisy Inks</b> <b>Originals:</b> No.18 Set of 4 <b>£22.99</b> No.18 Black 5.2ml <b>£7.99</b> No.18 Colours 3.3ml each <b>£5.99</b> No.18XL Set of 4 <b>£42.99</b> No.18XL Black 11.5ml <b>£14.99</b> No.18XL Colours 6.6ml each <b>£11.99</b> <b>Compatibles:</b> No.18 Set of 4 <b>£14.99</b> No.18 Black 12ml <b>£3.99</b> No.18 Colours 12ml each <b>£3.99</b>	
<b>CLi42 Pixma Pro 100</b> <b>Originals:</b> Set of 8 Colours 13ml each <b>£74.99</b> <b>£9.99</b> <b>Compatibles:</b> Set of 8 Colours 14ml each <b>£27.99</b> <b>£3.99</b>		<b>No.24 Elephant Inks</b> <b>Originals:</b> No.24 Set of 6 <b>£41.99</b> No.24 Colours 4.6ml each <b>£7.99</b> No.24XL Set of 6 <b>£64.99</b> No.24XL Colours 8.7ml each <b>£11.99</b> <b>Compatibles:</b> No.24 Set of 6 <b>£22.99</b> No.24 Black 7ml <b>£3.99</b> No.24 Colours 7ml each <b>£3.99</b>	
<b>CLi8 Pixma Pro 9000</b> <b>Originals:</b> Set of 8 Colours 14ml each <b>£74.99</b> <b>£9.99</b> <b>Compatibles:</b> Set of 8 Colours 14ml each <b>£27.99</b> <b>£3.99</b>		<b>No.26 Polar Bear Inks</b> <b>Originals:</b> No.26 Set of 4 <b>£29.99</b> No.26 Black 6.2ml <b>£8.99</b> No.26 Colours 4.5ml each <b>£7.99</b> No.26XL Set of 4 <b>£49.99</b> No.26XL Black 12.1ml <b>£14.99</b> No.26XL Colours 9.7ml each <b>£13.99</b> <b>Compatibles:</b> No.26 Set of 4 <b>£14.99</b> No.26 Black 10ml <b>£3.99</b> No.26 Colours 7ml each <b>£3.99</b>	
<b>PGi9 Pixma Pro 9500</b> <b>Originals:</b> Set of 10 Colours 14ml each <b>£84.99</b> <b>£8.99</b> <b>Compatibles:</b> Set of 10 Colours 14ml each <b>£44.99</b> <b>£4.99</b>		<b>T0481-T0486 Seahorse Inks</b> <b>Originals:</b> Set of 6 Colours 13ml each <b>£69.99</b> Colours 13ml each <b>£16.99</b> <b>Compatibles:</b> Set of 6 Colours 13ml each <b>£19.99</b> Colours 13ml each <b>£3.99</b>	
<b>More Canon Inks...</b> <b>Originals:</b> PGi520/CLi521 Set of 5 <b>£42.99</b> PGi520 Black 19ml <b>£9.99</b> CLi521 Colours 9ml <b>£8.99</b> PGi525/CLi526 Set of 5 <b>£42.99</b> PGi525 Black 19ml <b>£9.99</b> CLi526 Colours 9ml <b>£8.99</b> PGi550/CLi551 Set of 5 <b>£37.99</b> PGi550 Black 15ml <b>£9.99</b> CLi551 Colours 7ml <b>£7.99</b> PGi550/CLi551XL Set of 5 <b>£54.99</b> PGi550XL Black 22ml <b>£11.99</b> CLi551XL Colours 11ml <b>£10.99</b> PG540 Black 8ml <b>£10.99</b> PG540XL Black 21ml <b>£15.99</b> CL541 Colour 8ml <b>£13.99</b> CL541XL Colour 15ml <b>£15.99</b> PG545XL Black 15ml <b>£13.99</b> CL546XL Colour 13ml <b>£15.99</b> <b>Compatibles:</b> PGi5 Black 27ml <b>£4.99</b> CLi8 Colours 13ml <b>£3.99</b> PGi5/CLi8 Set of 5 <b>£19.99</b> PGi520 Black 19ml <b>£4.99</b> CLi521 Colours 9ml <b>£3.99</b> PGi520/CLi521 Set of 5 <b>£19.99</b> PGi525 Black 19ml <b>£4.99</b> CLi526 Colours 9ml <b>£3.99</b> PGi525/CLi526 Set of 5 <b>£19.99</b> PGi550XL Black 25ml <b>£4.99</b> CLi551XL Colours 12ml <b>£3.99</b> PGi550/CLi551XL Set of 5 <b>£19.99</b> BCi6 Colours 15ml <b>£2.99</b> PG40 Black 28ml <b>£12.99</b> CL41 Colour 24ml <b>£16.99</b> PG50 Black 28ml <b>£12.99</b> CL51 Colour 24ml <b>£14.99</b> PG510 Black 11ml <b>£13.99</b> CL511 Colour 11ml <b>£15.99</b> PG512 Black 18ml <b>£13.99</b> CL513 Colour 15ml <b>£15.99</b> PG540XL Black 21ml <b>£13.99</b> CL541XL Colour 15ml <b>£14.99</b> PG545XL Black 15ml <b>£11.99</b> PG546XL Black 21ml <b>£12.99</b>		<b>T0541-T0549 Frog Inks</b> <b>Originals:</b> Set of 8 Colours 13ml each <b>£105.99</b> Colours 13ml each <b>£14.99</b> <b>Compatibles:</b> Set of 8 Colours 13ml each <b>£27.99</b> Colours 13ml each <b>£3.99</b>	
		<b>T0591-T0599 Lily Inks</b> <b>Originals:</b> Set of 8 Colours 13ml each <b>£89.99</b> Colours 13ml each <b>£11.99</b> <b>Compatibles:</b> Set of 8 Colours 13ml each <b>£27.99</b> Colours 13ml each <b>£3.99</b>	
<i>Many more in stock!</i>		<i>More Epson inks &gt;&gt;&gt;</i>	

Many more in stock!

More Epson inks >>>

## Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



**Grace Albums**  
Available in Burgundy or Blue.



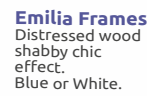
**Travel Albums**  
Over a dozen designs in stock.



**Grafton Albums**  
Available in Burgundy or Blue.



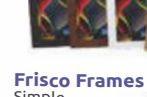
**Baby Albums**  
Multiple different designs available.



**Emilia Frames**  
Distressed wood shabby chic effect. Blue or White.



**Rio Frames**  
Handcrafted solid wood with 30mm wide profile, in four colours.



**Frisco Frames**  
Simple, basic design available in a huge range of sizes & colours.



**Wood Bevel, Glass Front:**

Emilia 6x4 two colours **£4.99**  
Emilia 7x5 two colours **£5.99**  
Emilia 8x6 two colours **£6.99**  
Emilia 10x8 two colours **£7.99**  
Emilia 12x8 two colours **£8.99**  
Rio 6x4 four colours **£5.99**  
Rio 7x5 four colours **£6.99**  
Rio 8x6 four colours **£7.99**  
Rio 10x8 four colours **£8.99**  
Rio 12x8 four colours **£9.99**

### Memo Style Albums:

Grace 6x4 100 photos **£5.99**  
Grace 6x4 200 photos **£9.99**  
Grace 6x4 300 photos **£14.99**  
Grace 7x5 100 photos **£7.99**  
Grace 7x5 200 photos **£13.99**  
Grace A4 100 photos **£15.99**  
Grafton 6x4 200 photos **£9.99**  
Grafton 7x5 200 photos **£13.99**  
Baby 6x4 200 photos **£9.99**  
Travel 6x4 200 photos **£8.99**

**Traditional Style Albums:**  
Grace 29x32cm 100 pages **£14.99**  
Grafton 29x32cm 100 pgs **£14.99**  
Baby 29x32cm 100 pages **£12.99**  
**Accessories:**  
Photo Corners Pack of 250 **£2.99**  
Photo Stickers Pack of 500 **£1.99**

## More Ink Cartridges...

EPSON	hp
<b>T0711-T0714 Cheetah Inks</b> Originals: Set of 4 Black 7.4ml <b>£32.99</b> Colours 5.5ml each <b>£8.99</b> Compatibles: Set of 4 Black 7.4ml <b>£14.99</b> Colours 5.5ml each <b>£4.99</b> Set of 4 Colours 5.5ml each <b>£3.99</b>	<b>Originals:</b> No.38 Colours 27ml each <b>£26.99</b> No.62XL Black 12ml <b>£21.99</b> No.62XL Colour 11.5ml <b>£23.99</b> No.300 Black 4ml <b>£10.99</b> No.300 Colour 4ml <b>£12.99</b> No.301 Black 3ml <b>£9.99</b> No.301 Colour 3ml <b>£11.99</b> No.301XL Black 8ml <b>£18.99</b> No.301XL Colour 6ml <b>£18.99</b> No.350 Black 4.5ml <b>£11.99</b> No.351 Colour 3.5ml <b>£14.99</b> No.363 Black 6ml <b>£13.99</b> No.363 C/M/Y/PC/PM each <b>£9.99</b> No.363 SET OF 6 <b>£39.99</b> No.364 Black 6ml <b>£7.99</b> No.364 PB/C/M/Y 3ml each <b>£6.99</b> No.364 SET OF 4 <b>£21.99</b> No.364XL Black 14ml <b>£13.99</b> No.364XL PB/C/M/Y 6ml each <b>£12.99</b> No.364XL SET OF 4 <b>£49.99</b> No.920XL SET OF 4 <b>£46.99</b> No.932XL SET OF 4 <b>£43.99</b> No.950XL SET OF 4 <b>£69.99</b>
<b>T0791-T0796 Owl Inks</b> Originals: Set of 6 Colours 11.1ml each <b>£72.99</b> Set of 6 Colours 11.1ml each <b>£12.99</b> Compatibles: Set of 6 Colours 11.1ml each <b>£19.99</b> Set of 6 Colours 11.1ml each <b>£3.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T0801-T0806 Hummingbird Inks</b> Originals: Set of 6 Colours 7.4ml each <b>£49.99</b> Set of 6 Colours 7.4ml each <b>£8.99</b> Compatibles: Set of 6 Colours 7.4ml each <b>£19.99</b> Set of 6 Colours 7.4ml each <b>£3.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T0871-T0879 Flamingo Inks</b> Originals: Set of 8 Colours 11.4ml each <b>£66.99</b> Set of 8 Colours 11.4ml each <b>£9.99</b> Compatibles: Set of 8 Colours 11.4ml each <b>£27.99</b> Set of 8 Colours 11.4ml each <b>£3.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T0961-T0969 Husky Inks</b> Originals: Set of 8 Colours 11.4ml each <b>£69.99</b> Set of 8 Colours 11.4ml each <b>£8.99</b> Compatibles: Set of 8 Colours 11.4ml each <b>£27.99</b> Set of 8 Colours 11.4ml each <b>£3.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T1571-T1579 Turtle Inks</b> Originals: Set of 8 Colours 25.9ml each <b>£149.99</b> Set of 8 Colours 25.9ml each <b>£18.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
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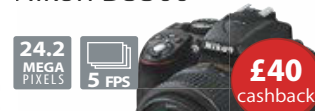
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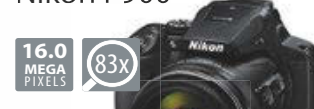
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50mm f/1.2 L USM	<b>£995.00</b>	TSE 17mm f/4.0L	<b>£1,599.00</b>
50mm f/1.4 USM	<b>£237.00</b>	TSE 24mm f/3.5L II	<b>£1,479.00</b>
50mm f/1.8 II	<b>£88.00</b>	TSE 45mm f/2.8	<b>£1,099.00</b>
50mm f/1.8 STM	<b>£107.00</b>	TSE 90mm f/2.8	<b>£1,124.00</b>
50mm f/2.5 Macro	<b>£201.00</b>	8-15mm f/4L Fisheye USM	<b>£915.00</b>
EF-S 60mm f/2.8 Macro	<b>£314.00</b>	EF-S 10-18mm IS STM	<b>£189.00</b>
MP-E 65mm f/2.8	<b>£853.00</b>	EF-S 10-22mm f/3.5-4.5	<b>£410.00</b>
85mm f/1.2L II USM	<b>£1,499.00</b>	EF 11-24mm f/4L USM	<b>£2,799.00</b>
85mm f/1.8 USM	<b>£237.00</b>	EF-S 15-85mm f/3.5-5.6 IS	<b>£531.00</b>
100mm f/2 USM	<b>£358.00</b>	16-35mm f/2.8L II USM	<b>£1,064.00</b>
100mm f/2.8 USM Macro	<b>£373.00</b>	16-35mm f/4.0L IS USM	<b>£721.00</b>
100mm f/2.8L Macro IS	<b>£635.00</b>	17-40mm f/4.0L USM	<b>£549.00</b>
135mm f/2.0L USM	<b>£699.00</b>	EF-S 17-55mm f/2.8 IS USM	<b>£532.00</b>
		EF-S 18-55 IS II (No packaging)	<b>£79.00</b>
		EF-S 18-135mm IS STM	<b>£329.00</b>
		EF-S 18-200mm f/3.5-5.6	<b>£385.00</b>
		24-70mm f/2.8L II USM	<b>£1,400.00</b>
		24-70mm f/4.0L IS USM	<b>£699.00</b>
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		24-105mm (White Box)	<b>£729.00</b>
		24-105mm f/3.5-5.6 IS STM	<b>£375.00</b>
		28-300mm f/3.5-5.6L IS	<b>£1,795.00</b>
		EF-S 55-250mm f/4-5.6 IS STM	<b>£225.00</b>
		70-200mm f/2.8L IS II USM	<b>£1,499.00</b>
		70-200mm f/2.8L USM	<b>£945.00</b>
		70-200mm f/4.0L IS USM	<b>£805.00</b>
		70-200mm f/4.0L USM	<b>£459.00</b>
		70-300mm f/4.0-5.6 IS	<b>£368.00</b>
		70-300mm f/4.0-5.6L IS USM	<b>£904.00</b>
		70-300mm DO IS USM	<b>£1,118.00</b>
		75-300mm f/4.0-5.6 III	<b>£188.00</b>
		75-300mm f/4.0-5.6 III	<b>£219.00</b>
		100-400mm L IS USM II	<b>£1,899.00</b>
		200-400mm f/4.0L USM	<b>£8,598.00</b>
		1.4x II Extender	<b>£314.00</b>
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		EF 12L Extender 17-40mm	<b>£79.00</b>

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AF-D 14mm f/2.8D	<b>£1,209.00</b>	AF-S 85mm f/1.8G	<b>£349.00</b>	AF-S 16-80mm f/2.8-4E ED VR	<b>£869.00</b>
AF-D 16mm f/2.8D Fisheye	<b>£625.00</b>	AF-S 85mm f/1.4G	<b>£1,149.00</b>	AF-S 16-85mm f/3.5-5.6G	<b>£429.00</b>
AF-S 20mm f/1.8G ED	<b>£629.00</b>	AF-S 105mm f/2.8G VR	<b>£619.00</b>	AF-S 17-35mm f/2.8 IF ED	<b>£1,499.00</b>
AF-D 20mm f/2.8	<b>£463.00</b>	AF-DC 105mm f/2 Nikkor	<b>£805.00</b>	AF-S 17-55mm f/2.8G DX	<b>£979.00</b>
AF-D 24mm f/2.8D	<b>£369.00</b>	AF-D 135mm f/2.0D	<b>£1,029.00</b>	AF-S 18-35mm f/3.5-4.5G	<b>£519.00</b>
AF-S Nikkor 24mm f/1.4G	<b>£1,379.00</b>	AF-D 180mm f/2.8 IF ED	<b>£695.00</b>	AF-S 18-105mm VR	<b>£204.00</b>
AF-D 28mm f/2.8	<b>£245.00</b>	AF-D 200mm f/4D IF ED	<b>£1,179.00</b>	AF-S 18-140mm ED VR DX	<b>£459.00</b>
AF-S 28mm f/1.8G	<b>£495.00</b>	AF-S 200mm f/2G ED VR II	<b>£4,099.00</b>	AF-S 18-200mm ED DX VR II	<b>£569.00</b>
AF-S 35mm f/1.4G	<b>£1,295.00</b>	AF-S 300mm f/2.8G ED VR II	<b>£3,999.00</b>	AF-S 18-300mm f/3.5-5.6 VR	<b>£549.00</b>
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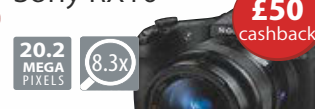
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15mm f/2.8 Fisheye EX DG	<b>£474.00</b>	800mm f/5.6 APO EX DG	<b>£4,399.99</b>	70-300mm f/4.0-5.6 APO Macro	<b>£150.00</b>
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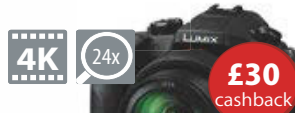
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23mm F1.4 XF R.....Mint- £549			80mm F2.8 S.....As Seen £49			Sigma 17-70mm F2.8-4.5 DC Macro.....E++ £129						Goldpfeil Leather Holdall.....Mint- £149			Nikon D5300 Body Only.....Mint- £379		
27mm F2.8 XF.....E++ / Unused £199 - £219			200mm F4.5 S.....E++ £99			Sigma 18-50mm F2.8 EX DC.....E+ £119						TLA140 Flash.....As Seen / Mint- £20 - £59			Olympus E30 Body + HLD4 Grip.....E++ £359		
50-230mm F4.5-6.7 OIS XC.....Mint £169			SQA 220 Mag.....E++ £29			Sigma 24-60mm F2.8 EX DG.....E+ / E++ £149						TLA200 Flash.....E++ £79			Olympus E30 Body Only.....E++ £289		
55-200mm F3.5-4.8 OIS XF.....Mint- £399			SQA 220J Mag.....E+ £75			Sigma 24-70mm F2.8 EX DG HSM.....E++ £449									Olympus E400 + 14-42mm.....E+ £99		
60mm F2.4 XF R Macro.....E++ £289			Polaroid Mag S.....E++ £25			Sigma 24-70mm F2.8 IF EX DG HSM.....E++ £399									Olympus E420 + 17.5-45mm + 40-150mm.....E++ £189		
			AE Prism Finder S.....E+ £79 - £89			Sigma 50mm F1.4 EX DG HSM.....E++ / Mint- £219									Olympus E450 + 14-42mm.....E+ £129		
			Prism Finder S.....E+ £49			Sigma 50mm F2.8 EX DG Macro.....E++ £159									Olympus E510 + 14-42mm.....E++ £159		
			Proshade S.....E++ £29			Sigma 50-200mm F4.5-5.6 DC HSM OS.....E++ £99									Olympus E520 + 14-42mm.....E++ £149 - £159		
						Sigma 50-500mm F4-6.3 Apo									Olympus E520 Body Only.....E+ £99		
						DG HSM.....Exc / E+ £389 - £399									Olympus E600 + 14-42mm.....E++ £199		
						Sigma 70mm F2.8 EX DG Macro E+ / E++ £199 - £229									Olympus E620 + 14-42mm.....E++ £199		
						Sigma 70-200MM F2.8 EX									Olympus E620 + 14-42mm + 40-150mm.....E++ £299 - £339		
						APO HSM.....E+ / E++ £249 - £299											
						Sigma 70-210mm F2.8 Apo.....E+ £179											
						Sigma 70-300mm F4-5.6 Apo Macro.....E++ £55 - £79											
						Sigma 70-300mm F4-5.6 DG OS.....Mint- £179											
						Sigma 100-300mm F4 Apo EX HSM.....E+ £279											
						Sigma 105mm F2.8 EX DG Macro.....E+ / E++ £189											
						Sigma 120-300mm F2.8 EX DG OS HSM S.E++ £1,889											
						Sigma 120-400mm F4.5-5.6 APO DG OS HSM E+ £349											
						Sigma 135-400mm F4.5-5.6 Apo DG.....E++ £229											
						Sigma 170-500mm F5-6.3 Apo.....E+ £179											
						Sigma 300mm F2.8 Apo.....Unused £349											
						Sigma 300mm F2.8 Apo DG HSM.....E++ £1,299											
						Sigma 300mm F2.8 APO EX DG											
						HSM.....E++ £1,589 - £1,649											
						Sigma 300mm F4 Apo.....E+ / E++ £159 - £199											
						Sigma 400mm F5.6 AF.....E+ £99											
						Sigma 400mm F5.6 Apo Tele Macro.....E+ £189											
						Sigma 500mm F4.5 Apo EX HSM.....E+ £1,689											
						Sigma 600mm F8 Reflex.....E++ £179											
						Tamron 14mm F2.8 Asph (IF) AF SP.....E++ £349											
						Tamron 16-300mm F3.5-6.3 DiII VC PZD.....E++ £279											
						Tamron 17-50mm F2.8 Di II.....E++ £199											
						Tamron 17-50mm F2.8 XR Di II VC.....Mint- £239 - £249											
						Tamron 24-135mm F3.5-5.6 Asph.....E++ £149											
						Tamron 28-75mm F2.8 XR Di.....Mint- £229											
						Tamron 28-300mm F3.5-6.3 XR Di VC.....E++ £279											
						Tamron 70-200mm F2.8 Di LD (if)											
						Macro.....E+ / E++ £299 - £349											
						Tamron 70-300mm F4-5.6 Di											
						VC USD.....E++ / Mint- £189 - £199											
						Tokina 10-17mm F3.5-4.5 DX Fisheye.....Ex Demo £499											
						Tokina 11-16mm F2.8 DX ATX.....E++ £279											
						Tokina 12-24mm F4 ATX PRO SD.....E++ £199											
						Tokina 16-50mm F2.8 ATX Pro DX.....E++ £289											
						Tokina 24-200mm F3.5-5.6 SD.....E++ £129											
						Tokina 28-80mm F2.8 ATX Pro.....E++ £199											
						Tokina 35mm F2.8											
						Macro DX ATX.....E++ / New £249 - £299											





See up to 3 images of each used item on website  
Website updates used equipment list 10-15 times daily  
All items come with 6 month warranty - (unless stated)  
Our knowledgeable staff are on hand and ready to help

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SWCM Finder (52036).....E+ £189

Leica M Series

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M Monochrom Black  
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M9 Steel Grey Body Only..... E++ £2,399  
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M6TTL Millennium + 35mm F2 +  
50mm F1.4..... E++ £5,950  
M6 Titanium + 35mm F1.4 +  
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M6 0.72x Black Body Only..... E+ £699  
M6 0.72x Chrome  
Body Only..... E++ / Mint- £849 - £899  
M5 Black Body Only..... E+ £499  
M4P Anniversary Chrome + 50mm F2 E++ £1,875  
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M2 Chrome Body Only..... Exc £449  
M1 Chrome Body Only..... Exc £299  
MDA Chrome Body Only..... E+ £249  
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Konica Hexar RF Limited Edition..... Mint £2,499  
Konica Hexar RF + 50mm F2 + Flash..... E+ £799  
16/18/21mm F4 Tri Elmar +  
Finder..... E+ / Mint- £2,749 - £3,199  
18mm F3.8 Asph M Black..... E++ £1,599  
21mm F1.4 Asph M Black 6bit..... Mint- £3,699  
21mm F2.8 Asph M Black..... E++ /  
Mint- £1,549 - £1,649  
21mm F2.8 Asph M  
Black 6bit..... E++ £1,550 - £1,699  
21mm F2.8 M Black..... E+ / E++ £1,199  
21mm F3.4 Super Elmar..... Mint- £1,799  
21mm F4 Chrome + Finder..... E+ £1,149  
24mm F1.4 Asph M - Black..... E+ £3,499  
24mm F2.8 Asph M BlackExc / E++ £999 - £1,389  
24mm F2.8 Asph M Black 6bit..... E++ £1,599  
28/35/50 F4 Tri Elmar..... E++ £2,399  
28mm F2 Asph M Black..... E+ £1,399  
28mm F2 Asph M Black 6bit..... E+ /  
Mint- £1,699 - £1,749  
28mm F2.8 M Black..... E+ £749  
35mm F1.4 Asph M  
Black..... E+ / E++ £1,689 - £2,149  
35mm F1.4 Asph M  
Black 6bit..... E++ / Mint- £2,749 - £2,899  
35mm F1.4 Black..... Exc £979  
35mm F2 Asph M Black 6bitMint- £1,549 - £1,599  
35mm F2 Asph M Chrome..... E+ £1,299  
35mm F2.5 M Black 6bit + Hood..... Mint- £949  
50mm F0.95 Asph M - BlackMint- £6,250 - £6,499  
50mm F0.95 Asph M 6bit -  
Black..... E+ / Mint- £5,989 - £5,999  
50mm F1.4 Chrome..... E+ £749  
50mm F2 Collapsible..... As Seen / E+ £299 - £389  
50mm F2 M Chrome..... E++ £1,049  
50mm F2.8 Chrome..... E+ £299  
50mm F2.8 M Chrome..... E++ £549  
65mm F3.5 Elmar..... E+ / E++ £275 - £299  
75mm F2 Apo M Black  
6bit..... E++ / Mint- £1,799 - £1,849  
90mm F2 Apo M Black 6bit..... E++ £1,899  
90mm F2 Black..... E++ £649  
90mm F2 M Chrome..... E++ £989  
90mm F2.5 Black 6 BIT + Hood..... Mint- £949  
90mm F2.8 Black..... As Seen / E+ £299 - £399  
90mm F2.8 Chrome..... As Seen / E+ £179 - £349  
90mm F4 Elmar..... Exc / E+ £195 - £199  
90mm F4 Elmar E39..... E+ £249  
90mm F4 Macro  
M Set 6bit..... E++ / Mint- £1,999 - £2,099  
135mm F2.8 Black..... E+ / E++ £299 - £349  
135mm F2.8 M Black..... E++ £389  
135mm F3.4 Apo M Black..... E+ £1,499  
135mm F4 Black..... Exc / E+ £299 - £389  
135mm F4.5 Hektor..... As Seen £69 - £99  
Tri Elmar 28/35/50 F4 6bit..... E+ £2,699

M240 Handgrip -14496..... E++ £139  
M8 Handgrip - silver..... E++ £59  
1.4x Viewfinder Magnifier ME+ / Mint- £129 - £139  
18mm Chrome Viewfinder..... E++ £379 - £399  
21/24/28mm Viewfinder - Black..... E++ £249  
21mm Chrome Viewfinder .E+ / Mint- £199 - £229  
24mm Black Viewfinder..... E++ £169 - £199  
Angle Finder M..... E++ £149  
Bellows II..... E+ £85  
Motor M..... E++ £199 - £249  
Universal Wide Angle Finder M..... E++ £379

Nikon AF

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F5 Anniversary Body Only..... E++ £699  
F5 Body + DA-30 Action Finder..... E+ £349  
F5 Body Only..... As Seen / Mint- £149 - £399  
F90X + MF26 Back..... As Seen £29  
F90 Body Only..... As Seen £29  
F80 Black + MB16 Grip..... E+ £59  
F80 Black Body Only..... E++ £49  
10-24mm F3.5-4.5 G AFS DX..... E+ £479  
10.5mm F2.8 G AF ED DX Fisheye..... Mint- £349  
12-24mm F4 G AFS DX EDE++ / Mint- £349 - £399  
14-24mm F2.8 G AFS ED E++ / Mint- £899 - £989  
16mm F2.8 AFD Fisheye..... E++ £489 - £499  
16-35mm F4 G AFS ED VR..... E++ £659  
16-85mm F3.5-5.6 G ED VR AFS DX..... E++ £289  
17-55mm F2.8 G AFS DX IFED..... Exc / E++  
£349 - £489  
18mm F2.8 AFD..... E++ £649  
18-105mm F3.5-4.5 G AFS  
ED DX VR..... E++ / Mint- £139 - £149  
20mm F2.8 AFD..... E+ / E++ £279 - £349  
20-35mm F2.8 AFD..... Exc / E+ £299 - £449  
24mm F1.4 G AFS ED..... Mint- £1,049  
24mm F2.8 AFD..... E++ / Mint- £249 - £259  
24-70mm F2.8 G AFS ED E++ / Mint- £849 - £929  
24-85mm F3.5-4.5  
G ED VR..... E++ / Mint- £279 - £309  
24-120mm F3.5-5.6 G AFS ED VR..... E++ £159  
24-120mm F4 AFS G ED VRE+ / Mint- £539 - £599  
28mm F2.8 AF..... E++ £99  
28-300mm F3.5-5.6 G ED AFS VR..... Mint- £549  
35mm F1.8 G AFS DX..... E++ / Mint- £109  
35mm F2 AFD..... E++ £189  
45mm F2.8 D PC-E ED Macro..... Mint- £1,089  
50mm F1.4 AF..... E++ £129  
50mm F1.4 AFN..... E++ £129  
50mm F1.8 AFD..... E++ £79  
50mm F1.8 G AFS..... E++ / Mint- £109 - £119  
50mm F1.8 G AFS (Retro)..... Mint- £149 - £169  
60mm F2.8 AF Micro..... E+ / E++ £219  
60mm F2.8 AFD Micro..... E++ £229 - £249  
70-200mm F2.8 G AFS ED VR..... E+ £689  
70-200mm F2.8 G AFS ED  
VR II..... E+ / E++ £1,119 - £1,179  
70-200mm F4 G AFS ED VR..... E++ £679  
70-200mm F4 G VR ED... E++ / Mint- £699 - £749  
70-210mm F4-5.6 AFN..... E++ £79  
70-300mm F4-5.6 AFG..... E+ / E++ £49 - £59  
70-300mm F4-5.6 ED AFD. E+ / E++ £119 - £129  
70-300mm F4-5.6 G  
AFS VR..... E+ / Mint- £239 - £279  
75-240mm F4.5-5.6 AFD..... E++ £89  
85mm F1.4 AFD..... E+ / E++ £549 - £599  
85mm F1.8 AFD..... E+ / E++ £199 - £239  
105mm F2 AFD DC..... Mint- £549  
105mm F2.8 AFD Micro..... E+ £329  
105mm F2.8 AFS G VR Micro..... E++ £479  
180mm F2.8 ED AF..... E+ £299  
180mm F2.8 ED AFD..... E++ / Mint- £449 - £489  
200-400mm F4 G VR  
AFS IFED..... E++ £2,639 - £2,749  
300mm F2.8 G AFS ED VR II..... Mint- £3,189  
300mm F4 AFS IFED..... E+ / E++ £619 - £679  
500mm F4 AFS IFED II..... E+ £2,950  
600mm F4 AFS IFED..... As Seen £1,650  
Samyang 24mm F1.4 AE  
ED AS UMC..... Mint- £379  
Schneider 28mm F2.8 PC S/Angulon..... E+ £549  
Schneider 90mm F4.5 PC-TS Makro..... E++ £1,789  
Sigma 10-20mm F4-5.6 EX DC HSM..... E+ £199  
Sigma 14mm F2.8 D EX Asph..... E++ £349  
Sigma 18-50mm F2.8 EX DC HSM..... E++ £149  
Sigma 28-70mm F2.8 EX Asph..... E+ £149  
Sigma 28-300mm F3.5-6.3 DL..... E+ £59  
Sigma 50mm F2.8 EX DG MACRO..... E++ £149  
Sigma 50-150mm F2.8 Apo HSM II..... E+ £349  
Sigma 50-500mm F4-6.3 Apo DG HSM..... E+ £429

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Macro Super..... Mint- £79  
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OS HSM..... E++ £379  
Sigma 150-500mm F5-6.3 APO DG  
OS HSM..... E+ / E++ £419 - £449  
Sigma 150mm F2.8 Apo DG HSM Macro E++ £429  
Sigma 180mm F3.5 Apo EX Macro..... E++ £299  
Tamron 14mm F2.8 Asph (IF) AF SP..... New £395  
Tamron 17-50mm F2.8 XR Di II..... E+ £179  
Tamron 17-50mm F2.8 XR Di II VC..... E++ £249  
Tamron 18-270mm F3.5-6.3 Di II VC PZD. E+ £189  
Tamron 20-40mm F2.7-3.5 SP Asph..... E+ £179  
Tamron 24-70mm F2.8 Di VC USD..... E+ £549  
Tamron 28-75mm F2.8 XR Di..... E+ £189  
Tamron 28-300mm F3.5-6.3 XR Di..... E++ £99  
Tamron 70-200mm F2.8 VC USD..... Mint- £675  
Tamron 90mm F2.8 SP Di Macro E++ / Mint- £219  
Tamron 90mm F2.8 SP Macro AF..... E+ £159  
Tamron 200-400mm F5.6 AF LD..... E++ £199  
Tokina 12-24mm F4 ATX PRO  
SD..... E+ / E++ £249 - £259  
Tokina 16-50mm F2.8 DX ATX..... New £399  
Tokina 20-35mm F2.8 ATX Pro..... E++ £279  
Tokina 35mm F2.8 Macro  
DX ATX..... E++ / New £249 - £325  
Tokina 80-400mm F4.5-5.6 ATX..... E++ £249  
Zeiss 18mm F3.5 ZF.2..... E++ £749  
Zeiss 21mm F2.8 ZF..... E++ £799  
Zeiss 25mm F2 ZF2..... E++ £950  
Zeiss 25mm F2.8 ZF.2..... E++ £579  
Zeiss 35mm F2  
Distagon ZF2..... E++ / Mint- £549 - £599  
Zeiss 50mm F1.4 ZF.2..... E++ £399  
Zeiss 85mm F1.4 ZF..... New £799  
Zeiss 85mm F1.4 ZF.2..... E++ £749  
Sigma 1.4x Apo EX Converter..... E+ £79  
Sigma 2x Apo EX Converter..... E++ £99  
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TC-20E Converter..... E++ £129  
TC-20EII Converter..... E++ £179  
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Nissin 5000GW Flash..... Unused £59  
Nissin 6000GT Flash..... Unused £59  
Sigma EF430 Super Flash..... E+ £39  
Sigma EF500 Super Flash..... E+ / E++ £29 - £35  
Sigma EF530 ST DG TTL Flash..... E++ £79  
Sigma EM-140 DG Macroflash - Nikon. Mint- £219  
R1C1 Speedlight Commander Set..... Mint- £399  
SB21B Ringflash..... E++ £99 - £179  
SB22 Speedlight..... E++ £35  
SB22S Speedlight..... E+ £35  
SB24 Speedlight..... E+ £39  
SB25 Speedlight..... E++ £49  
SB27 Speedlight..... E++ £59  
SB28 Speedlight..... E++ £59  
SB500 Speedlight..... Mint- £149  
SB50DX Speedlight..... E+ / E++ £39 - £49  
SB600 Speedlight..... E+ / Mint- £109 - £149  
SB800 Speedlight..... E+ / E++ £159 - £179  
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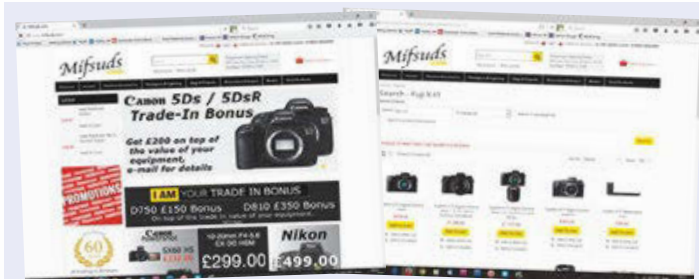
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Plain prism	£59
Rotary prism	£129
AEII Prism	£79
Angle viewfinder E	£129
Winder early	£79
Speed Grip E	£39
Tripod adapter E	£39
Winder early	£49
Metz SCA 386	£49
<b>BRONICA SQ 6x6 USED</b>	
SQ + 80 F2.8 PS	£299
+ 120RFH	£269
40 F4 S	£299
50 F3.5 S	£149
135 F4 PS M-	£249
150 F3.5 S	£79
150 F4 PS	£149/199
200 F4.5 PS M- box	£199
2x PS converter M-	£179
36mm ext tube	£79
135N back	£139
SQAI Polaroid back	£79
SQAI 120 RFH	£79
SQA 120 RFH	£49
Plain Prism S Boxed	£69
AE Prism Early	£79
ME Prism Finder	£69
Metz SCA 386	£49
Pro shade S	£59
Lens Hood 65-80	£20
SQAI Motorwinder	£149
Speed grip S	£69
<b>CANON DIGITAL AF USED</b>	
1DX body box	£3499
1DS MKIIL body	£999
1D MKIV body box	£1799
1D MKIV body	£1399
1D MKIIL body box	£699
7D body M- box	£469
5Ds body M- box	£2499
5D MKIIL body box	£699/799
5D MKI body box	£349
60D body	£399
50D body box	£279
40D body	£179
650D body	£279
550D body box	£199
450D body	£179
1200D body	£189
BG-E1	£29
BG-E2	£39
BG-E2N	£59
BG-ED3	£39
BG-E4	£69
BG-E5	£49
BG-E6	£119
BG-E7	£99
BG-E8	£79
<b>CANON AF USED</b>	
EOS 1V HS body box	£699
EOS 3 + PB-E2	£239
EOS 3 + BP-E1	£199
EOS 3	£149
EOS 1n body	£129
EOS 3 body	£129
EOS 600/650 body ea	£39
10-22 F3.5/4.5 U	£349
11-24 F4 L M- box	£2299
15-85 F3.5/4.5 EFS	£399
16-35 F4 L M- box	£599
17-40 F4 L box	£449
18-55 F3.5/5.6 IS EFS	£89
18-55 F3.5/5.6 IS STM	£99
18-55 F3.5/5.6 EFS	£59
24 f1.8 LII M- BOX	£999
24 F2.8 IS USM	£369
24-70 F2.8 LII M- box	£1199
24-70 F2.8 box	£699
24-105 F4 L	£499

28 F1.8 USM box	£299
28-90 F3.5/5.6	£79
28-300 F3.5/5.6 USM L	£999
40 F2.8 STM	£99
50 F1.4 U box	£219
50 F1.8 MKI	£149
50 F2.5 mac box	£149
55-200 F4.5/5.6 USM II	£69
55-250 F4/5.6 ISII M- box	£129
60 F2.8 EFS mac	£249
70-200 F4 IS U L	£699
70-200 F4 U L	£349
70-300 F4/5.6 L IS U	£749
70-300 F4/5.6 IS U	£279
75-300 F4/5.6 MKIIL	£89
85 F1.2 L MKII M-	£1199
85 F1.2 L MKI M-	£949
100-400 F4.5/5.6 L IS U	£699/899
135 F2 M- box	£639
200 F2.8 LII U	£449
300 F2.8 LII IS U	£299
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2x extender MKIIL	£219
Teleplus 2x DG conv	£89
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Jessops ext tubes	£69
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8-15 F4.5/5.6 DC box	£419
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50-150 F2.8 DC HSM	£299
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120-400 F4/5.6 DG OS	£449
150-500 F5.6/6.3 DG OS	£499
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600 F8 mirror	£299
1.4x EX DG conv	£149
2x EX DG conv	£149
Kenko Pro 300 1.4x conv	£99
<b>OTHER CAF USED</b>	
TAM 10-24 F3.5/4.5 Dill	£229
TAM 18-270 Di	£179
TAM 70-200 F2.8 Di VC USD	£599
TAM 70-300 F4/5.6	£99
TAM 180 F3.5 Di	£369
TAM 200-500 M- box	£499
<b>CANON FLASH USED</b>	
CP-E3	£49
SB-E2 bracket	£99
ST-E3 box	£199
ST-E2 transmitter	£89
ML3 non digital	£49
MT24 EX nightlight	£499
430EZ non digital	£39
550EX	£149
580EX box	£179
580EX II	£249
600EX RT box	£329
<b>CONTAX MF USED</b>	
28 F2.8 AE	£199
40-80 F3.5 AE	£199
50 F1.4 AE	£199
50 F1.7 AE	£89
135 F2.8 MM	£199
<b>FUJI DIGITAL USED</b>	
X-T1 body	£599
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X-M1 body blk box	£189
16-50 F3.5/5.6 XC M-	£179
18 F2 M- box	£199
18-55 F2.8/4	£279
27 F2.8 XF	£249
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X10 black box	£179
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GSW690 III	£649
<b>HASSELBLAD XPAN USED</b>	
XPan II + 45 box	£1499
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90 F4 M	£249/299
Centre filter 49mm	£129
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HM-16/32 back	£199
<b>HASSELBLAD 6x6 USED</b>	
500CM chr + WLF	£699
+ 80 F2.8 + A12	£799
501CM black + 80 F2.8 CB	£199
+ A12 M-	£1199
903SWC chr + 38 + VF	£1799
SWC Superwide + VF	£1199
PM5 prism 45°	£149
PME prism box	£149
600 F4 LII IS U box	£149
45° Prism early	£69
NC1 prism	£69
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WLF chrome late	£99
WLF early	£49
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150 F4 T*	£249
150 F4 chrome	£149/199
250 F5.6 chrome	£199
Vivitar 2x conv	£69
Polariser - 60mm	£79
<b>LEICA M COMPACT USED</b>	
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90 F2 black E55	£799
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R6.2 body chr box	£449
50 F2.3 cam	£299
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250 F4 (3 cam)	£399
Angle finder R	£149
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Minolta Flashmeter V	£199
Minolta Spotmeter M	£199
Sekonic L308	£99
Sekonic L358	£169
Sekonic L558	£249
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WLF 645N/1000S/J	£49
WLF Pro TL etc	£79
Polaroid Back HP401	£29
Polaroid back	£29
120 Insert	£20
HA401 120 RFH Box	£49
120 Back-£39 Winder	£79
50 F4 shift	£399
55-110 F4.5 box	£299
105-210 F4.5 ULD C	£179
150 F2.8 A	£249
150 F3.5 N	£79
210 F4 N M-	£79
Ext Tube 1, 2, 35 each	£29
Teleplus 2x converter	£49
Vivitar 2x converter	£39
<b>MAMIYA TLR 6x6 USED</b>	
C330 F Body + WLF	£149
55 F4.5	£199
65 F3.5 box late	£199
65 F3.5 serviced	£149
80 F2.8 late serviced	£139
180 F4.5	£149
250 f4.5 late serviced	£249
250 f4.5 early serviced	£179
Prism	£99
Porroflex	£49
Paramender	£49
<b>MAMIYA 7 RF 6x7 USED</b>	
7II black or champ ea	£799
50 F4.5 L + VF	£699
80 F4.5 L M- box	£699
150 F4.5 M	£399
210 F8 + VF box M	£499
Panoramic kit	£49
<b>MAMIYA RB 6x7 USED</b>	
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Pro SD + 127 KL	£199
+ RFH + WLF	£549
Pro S body	£149
Pro S body scruffy	£99
WLF	£79
120 645V back	£99
90 F3.5 KL	£249
127 F3.5 KL	£299
180 F4.5 C	£99
250 F4.5 KL M- box	£249
Ext tube 2	£49
<b>MAMIYA RZ 6x7 USED</b>	
RZ ProII + 90 + WLF	£199
+ 120 RFH	£499
RZ Pro body	£149
120 RFH Pro II	£99
120 RFH Pro I	£49
Polaroid back	£1899
Chimney	£199
WLF	£79
FE701 AE prism	£179
Winder II	£69
50 F4.5 W	£199
65 F4 box M-	£399
90 F3.5 W M- box	£299
127 F3.5 box	£299
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360 F6	£149
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Sony A900 body box	£799
Sony A77 II body M- box	£599
Sony A350 body	£139
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10-18 F4 OSS M- box	£529
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28-80 F4/5.6	£39
28-85 F3.5/4.5	£129
28-100 F3.5/5.6 D	£49
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35-70 F3.5/4.5	£25
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VC9 grip	£149
VC700 grip	£49
RC1000S/L cord	£15
AW90	£49
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16-50 F2.8 SSM	£379
16-70 F4 ZA OSS M- box	£599
18-55 F3.5/5.6 SAM	£39
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24-70 F2.8 ZE SSM	£899/999
70-400 F4/5.6 SSM 11	£1299
1.4x conv M- box	£289
<b>SIGMA MIN/SONY AF USED</b>	
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28-300 F3.5/6.3 mac	£149
50 F1.4	£149
50 F2.8 EX DG mac	£149
55-200 F4/5.6	£69
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170-500 F5/6.3	£379

600 F8.....	£299
1.4x EX DG conv.....	£149
TAM 60 F2.8 mac.....	£239
TAM 70-200 F2.8 Di.....	£449
TAM 90 F2.8 Di.....	£249
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TOK 17 F3.5 ATX Pro.....	£299
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Kenko 1.4x Pro 300DG.....	£149
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Min 5600HSD M.....	£99
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D4 body box.....	£1999/2999
D3s body.....	£1899
D3X body box.....	£1899
D2Xs body box.....	£479
D2X body box.....	£379
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D800 body box.....	£1199
D700 body box.....	£649/699
D610 body box.....	£849
D600 body M- box.....	£799
D300 body box.....	£249/299
D7100 body box.....	£579
D7000 body.....	£349
D5100 body.....	£199
D5000 body.....	£169
D90 body.....	£179
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F4S body.....	£199/399
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24-70 F2.8 AFS box.....	£999
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50 F1.8 AF.....	£79
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70-200 F2.8 AFS VR I.....	£749
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70-300 F4.5/5.6 AFD.....	£149
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105 F2.8 AFD M.....	£399
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180 F2.8 AF.....	£239
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TC20EIII M- box.....	£329
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★★★★★ - AP Magazine

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4 Grades: 0.3, 0.6, 0.9, 1.2



Digital Camera ND Group Test

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### Square Filter Holders

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0.9 Soft ND Grad	£13.50
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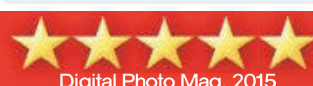
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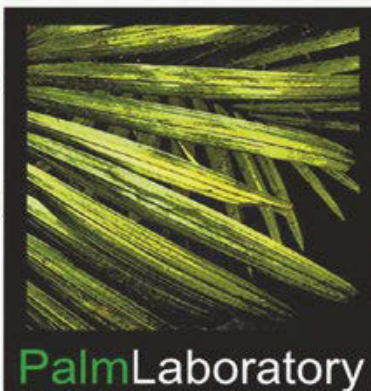
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# Final Analysis

**Roger Hicks considers...**

Shilo, Samaria, 1978, by Micha Bar Am



© MICHA BAR AM/MAGNUM PHOTOS

About 3,000 years ago, Omri, King of Israel, bought a hill for two talents of silver. Upon it he built a city called Samaria, 'after the name of Shemer, owner of the hill'. You can find the story in 1 Kings, Chapter 16, verses 24-33. Unfortunately, he and his son Ahab upset the Lord God of Israel, the son not least by worshipping Baal. Ahab, indeed, married the (in)famous Jezebel. In those days, Israel and Judaism were not necessarily synonymous, but religion, power and politics were as mercilessly conflated as they are today.

Fast-forward 30 centuries. A Likud majority in the Knesset in 1977 allowed the Gush Emunim movement to expand Jewish settlement in Judea and Samaria. Micha Bar Am took this picture a year

later and it makes a perfect propaganda photograph for either side – 'Heroic Jews Fulfilling Their Destiny' or 'Wicked Jews Oppressing Palestinians'.

When I first saw it, it seemed hauntingly familiar. In my teens I bought a huge, beautifully bound Victorian Bible for purely aesthetic reasons. It was heavily illustrated with engravings. This photo brought those engravings to mind.

The subject matter and title furnish immediate and obvious echoes, but there is more to it. There is a blend of symbolism and tonality: the brooding skies, the arguably even more brooding patriarch, the overt militarism with the flag and the soldiers, the valley below, a land flowing (perhaps) with milk and honey. Like the engravings, it's in black & white and the

composition is visually and symbolically brilliant. The man with the hat, beard and long black coat is behind things, both compositionally and politically. The flag snapping in the wind is a powerful symbol. But is it flying proudly or arrogantly?

It's a superb picture, but what does it tell us? Does it tell us anything, or does it merely confirm our prejudices? If we give it thought, it can do a great deal. It reminds us that there are more important questions than whether we support a particular conflict, now or 3,000 years ago. Do we support nationalism, religious separatism and war? If so, why? How readily is our support conditioned by propaganda? How many of our prejudices do we owe to our upbringing? How easily (if at all) can we change our minds?

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Dani Olivier





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